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# The Modern Language Journal

Volume XLV

MAY • 1961

Number 5

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(An index for the periodical year is published annually. From its inception in 1929, *The Educational Index* covers the subject-matter of the MODERN LANGUAGE JOURNAL.)

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*Published by*

The National Federation of Modern  
Language Teachers Associations

# The Modern Language Journal

STAFF, 1961

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## *The Theater of Alfonso Paso*

"**W**HICH shall it be tonight?" the husband in the *ABC* cartoon asked his wife. "The movies or Alfonso Paso?"

The cartoon appeared on January 29, 1960. The evening before, when Alfonso Paso's *El canto de la cigarra* opened in Madrid's Teatro Recoletos, the author greeted the audience at the end of the performance and apologized for having so many *premières*. It was his fourth of the season, not counting a translation. On the same evening and for the second time in the year the Madrid spectator had his choice of four Alfonso Paso plays. To top off his success, on that same January 28, the Real Academia Española awarded him the Alvarez Quintero drama prize for *El cielo dentro de casa*, which had already won the Premio Nacional de Teatro for the best new work of the year 1957-1958. Before the season was over thirty-three year old Alfonso Paso had witnessed ten first nights, which brought to forty the number of his plays produced.<sup>1</sup>

Alfonso Paso Gil-Andrés, a native Madrilenian, was born to the theater. His father, Antonio Paso Gil, a member of the "generación cómica del 98," was the prolific author of 380 plays which enjoyed great box-office success. His mother Juana Gil-Andrés, now retired, was first lady of the Federico Morano-Enrique Borrás company that introduced many of the plays of Galdós, Benavente, and Valle-Inclán. Alfonso Paso's half-brothers—Manuel Paso Andrés, and Antonio and Enrique Paso Díaz—are theatrical authors and empresarios.

Born in September, 1926, Alfonso was not quite ten when the civil war began. The family stayed in Madrid; and, although his father favored the republic, he turned down a diplomatic post. Alfonso worked for the *bachillerato* in private schools; and from 1947 to 1952 he studied Philosophy and Letters at the University of Madrid, specializing in American history and pre-Colombian archeology. His thesis for the *licenciatura* dealt with Simón Bolívar.

Long before, from about the age of fifteen,

he was making his first attempts at writing plays, but his truly formative years began around the age of twenty. From 1946 on he saw seven of his one-act plays produced in experimental theaters. The series culminated with *Yo, Eva*, performed on April 2, 1952. Also on the bill of three plays was one by Antonio Buero Vallejo, a young but established author, who has become a fast friend of Alfonso Paso. Paso's comedy won as much public and critical attention as the play by Buero Vallejo.

With the taste of success still fresh, he began a full-length play in May of 1952. He had recently finished his university degree; a six-year affair of the heart had ended on storm-lashed rocks; and Alfonso Paso was at Leganés . . . not at the madhouse, but at the army camp, where he was doing his last six months of military service as a reserve second lieutenant. On guard duty at night with the lights of Madrid distantly trembling, he dreamed of what marriage to the perfect wife would be like. In the officers' room of the Sixth Savoy Regiment he began writing *Sueño de amor en la solapa*, which was later produced as *Cuarenta y ocho horas de felicidad*.

At four-thirty on an October morning he finished the play. He was married by then, not to the woman who had started him thinking about his theme, but to Evangelina, daughter of the playwright Enrique Jardiel Poncela. They were living in a pension—and for Alfonso Paso pensions are always frigid—in, of all

<sup>1</sup> This study has the following sources: 1) playbills of Alfonso Paso's plays staged in Madrid theaters in the 1959-1960 season; 2) reviews of these plays in Madrid newspapers, especially *ABC*; 3) material referring to Paso in the annual *Teatro español*, an anthology edited by F. C. Sainz de Robles and published by Aguilar; 4) the published plays of Paso and introductory material written by him in *Teatro español*, in the Ediciones Alfil, and in the periodical *Primer Acto*; and 5) a personal interview graciously granted by the dramatist in April, 1960. After my study was written, I received Alfredo Marquerie's new book, *Alfonso Paso y su teatro* (Madrid: Escelicer), which was published in October, 1960. It enabled me to add or confirm certain details.

streets for a bride and bridegroom, the Calle del Desengaño. The actor and empresario Fernando Granada had announced several prizes for original plays. Paso had no money for typewritten copies, but his wife did the job on her aunt's machine; and they sent them off with the identifying label "Good luck." A few weeks later, as he sat in the Café Gijón debating which book he would sell next or where he would borrow ten *duros* for the next day, a friend came up and stretched out his hand.

"Congratulations, Alfonso. I just heard that they gave you the Barcelona Prize. Fifteen thousand pesetas!"

The next day he borrowed forty *duros* and bought an electric heater for that cold pension room.

The company that was supposed to produce *Cuarenta y ocho horas de felicidad* had a streak of bad luck. Therefore Paso's first full-length play performed on the professional stage was his next, *No se dice adiós, sino hasta luego*—his theatrical *espaldarazo*, as he calls it. The Argentine empresario José María Fernández Unsain, who was interested in young unknowns, staged it on February 12, 1953. Since then Alfonso Paso has been represented on the Madrid stage every season.

But the next few years were not easy. Only the performance of that first three-act play at a provincial theater gave him the money to meet the expenses of the birth of his second daughter.

To make ends meet he wrote the dialogue for several musical shows from 1955 to 1957. In 1956 he began working for Benito Perojo's movie company. He held the job three years, and he still does movie work, especially dialogue at which he excels. A script writer in Spain, as elsewhere, generally cannot or will not claim a script as his own. Of the many he worked on Paso takes pride in three: *Sierra maldita*, which was awarded a prize by the Círculo de Escritores Cinematográficos for its plot; *La fierecilla domada*, an adaptation from Shakespeare; and *Aquellos tiempos del cuplé*, which won a prize for its scenario.

While these activities brought in welcome money, Paso's first love was the legitimate stage. His work habits have helped him keep it supplied. "Plays," he says, "should be

thought out slowly and written hastily. Dialogue is something almost . . . instinctive, which either turns out right or wrong. . . ." He begins writing at the end of his day, about two in the morning, and goes to bed at dawn. This practice, followed with regularity, has resulted in an amazing number of plays.

Because he is so prolific critics have compared him to his father-in-law Jardiel Poncela, to Pedro Muñoz Seca, to Lope de Vega; and they profess to see in his work resemblances to half a dozen Spanish and foreign authors. Paso acknowledges legitimate debts to Priestley, to Anouilh, even one to his father-in-law; but he would prefer not to be placed in any dramatic line. He would like to leap from one type of play to another in an effort to be very much of his own day and to treat the problems of today. The Spanish author, he believes, must be on guard lest he lose contact with his public; and Paso wants to communicate across the footlights. What he does not want to be, he says emphatically, is "fodder for posterity."

His theater has, indeed, a broad range within the delimitations of comedy, and he is unexcelled today in evoking laughter based on character, wit, and situation. He is highly competent in such potboilers as the currently popular detective farce. *¡Cuidado con las personas formales!* (1960), for example, has no other pretension than to make the audience laugh. The ABC critic Alfredo Marquerie called it a "disparate cómico," and no one—least of all the characters themselves—takes seriously a dead body that is carted on and off stage.

Alfonso Paso is at his best in that mixture of laughter and tears which gets closest to the Spanish outlook on life. *Los pobrecitos*, which won the Carlos Arniches Prize in 1956, takes its title from a quotation by Quevedo. These people, in Quevedo's words, "te harán reír con sus hambres y sus miserias. Pero también te harán llorar. Son unos pobrecitos." The setting is a cheap pension where the guests put on their coats in the cold house and take them off before going out to the street. They live on their illusions and dream of what they would do with so many thousand *pesetas*. When each one receives an envelope containing the exact amount he had been dreaming of, the pension is filled

with happiness. No one bothers to question seriously the source of the money, but of course disillusionment must come.

The critic of *Triunfo*, José Monleón, called *Los pobrecitos* "one of the few tragicomedies of our times." *La boda de la chica* (1960) is in the same vein. A poor family builds up a whole series of illusions on the marriage of the daughter to a young well-to-do engineer. The man, it turns out, was practicing a crass deception, and the illusions crumble.

*El canto de la cigarra* (1958) belongs to the poetic theater, and its theme is optimistic. The play was born, the author says, the day it occurred to him that the ant must die too. He explains his own predilection for the play in these words: "The grasshopper and the ant of my fable come to an agreement in the end, they understand each other, and they even come to love each other."

On the occasion of the *première* of *Los pobrecitos*, one newspaper critic observed that there were perhaps a few too many jokes. The truth of the matter is that, whether at a quip, a full scene, or a whole play, Alfonso Paso can scarcely keep from making his audience laugh. Since that gift is so rare it seems a pity that he should restrain himself. In one of his most recent plays, written especially for Isabel Garcés, he did throw restraint to the wind. The result is not only his funniest play but also a warmly human one. *Cosas de papá y mamá* presents a young man and a young woman whose pre-occupations with the everyday job of getting ahead in the world leave them no time for nonsense. When his widowed father and her widowed mother, both usually ailing from a dozen complaints, fall in love, cast off their supposed illnesses, and come to exuberant life, the young people are shocked; but the audience has a splendid time.

At the other extreme Paso is less successful when he attempts to be serious. *Las niñas terribles* (1960) takes the audience into the intimacy of a Spanish Jewish home which was founded on the proposal that David made to Sara: there is a lot of money to be made in the world; let's be partners. Their only distraction in the pursuit of money is their son. When he falls in love with a *niña terrible*—that is, one who is casual and modern—it is Susana who

confounds her elders and teaches them that human relationships are more important than money. This play does include one of the funniest scenes that Paso has written, but it seems adventitious, as if it were added for the benefit of the actor. The play is weak because the author does not succeed in making us take David and his problem seriously, nor does Susana's lesson convince us.

Alfonso Paso is also confronting an interesting problem in form: the trend toward the two-act play. In Spain, where two daily performances take place at seven and eleven p.m., the theater is subject to the pressure of time; for between nine-fifteen or nine-thirty and the eleven o'clock show the actors and technicians must also have their supper. One can, of course, think of previous examples of two-act plays; but it was Jardiel Poncela who began to write them consistently. The reason he gave was typical of him: critics of his plays were always trotting out that old bone that the first two acts were excellent but that interest declined in the third. His solution was to abolish the third act; and in doing so he created a revolution that is far from complete. Both audience and actors are content with a single intermission; and more and more, playwrights, including Paso, attempt the two-act play. Whether it is in two or three acts the overall limitation of time puts the Spanish dramatists on his mettle. He cannot treat themes extensively. His work must be both intensive and schematic. Compared with the more leisurely development of foreign plays, the Spanish play must, in the metaphor of Alfonso Paso, be like a telegram.

The 1959-1960 season marked a high point for the author, and 1960-1961 began propitiously. In September Manolo Gómez Bur opened in Barcelona with *El niño de su mamá*. Ismael Merlo and Diana Maggi brought *Cuatro y Ernesto*, in which they had starred in Valencia in May, to the Teatro Alcázar in Madrid; and the newspapers reported that Paso was collaborating with Maestro Montorio on a musical show for these same actors. *Sentencias de muerte* was to be produced at the Lara, and Conchita Montes expected to star in *Retrato de boda* at the Comedia in January. The story circulating in Madrid was that Alfonso Paso would have a first night in every theater

except the Real (closed for repairs since 1926). The reason given for this exception was not because the repairs are still unfinished but because there is a sign that says, "Se prohíbe el paso."

With his position at home so well established that dramatic companies beg him for a play, Alfonso Paso is also becoming known abroad. Plays of his have been produced in Italy, Germany, and Belgium. Two were performed in Mexico City in 1960, and his entire repertory has been sent to the Argentine. Reginald Denham expects to do *El cielo dentro de casa*, translated as *Evening at Home*, in London.

Recently Paso has even made a return to journalism by doing some amusing familiar essays for *ABC*. The critics, of course, comment repeatedly on his fecundity, worry about what it will do to him, even predict disaster. In the dog-eat-dog atmosphere of the theater, some are ready to leap on him when he falters. Those who worry—or perhaps hope—that he is exhausting himself as a writer may ponder the light burning in his window on the Avenida Reina Victoria from two to eight in the morning. There, in the company of four Siamese cats named for his own plays or characters, Alfonso Paso writes and destroys, writes and destroys; and out of the process there emerge some of the best plays to be seen on the Madrid stage today.

#### *A Record of Alfonso Paso Plays*

- \* = More than one hundred performances.
- \*\* = More than two hundred performances.
- T. = Teatro

#### JUVENILIA

- Un tic-tac de reloj* (1946)
- Un día más* (1946)
- Barrio del este* (1946)
- Tres mujeres tres* (1948)
- Compás de espera* (1948)
- Cena para dos* (1949)
- Yo, Eva* (1952)

#### TWO- OR THREE-ACT PLAYS

*Sueño de amor en la solapa* = *Cuarenta y ocho horas de felicidad*

1952-1953 Season

*No se dice adiós, sino hasta luego*

First night: 12 February 1953 (T. Infanta Beatriz, Madrid)

Edition: Alfil, No. 66

#### *Una bomba llamada Abelardo*

First night: 6 May 1953 (T. María Guerrero, Madrid)

Edition: Alfil, No. 78

1953-1954 Season

#### *Veneno para mi marido*

First night: 30 December 1953 (T. Infanta Isabel, Madrid)

Editions: Alfil, No. 104; *Teatro español, 1953-1954*, pp. 205-255

#### *Cuarenta y ocho horas de felicidad*

First night: 1 June 1954 (Cáceres); first night in Madrid, 25 October 1956 (T. de la Comedia)\*

Edition: Alfil, No. 192

Prize: Barcelona de Fernando Granada, 1952

1954-1955 Season

#### *Un ladrón como es debido*

First night: 10 November 1954 (T. Principal, Zaragoza)

1955-1956 Season

#### *Los pobrecitos*

First night: 27 June 1956 (T. Ayuntamiento, Alicante); first night in Madrid, 29 March 1957 (T. María Guerrero)

Edition: *Teatro español, 1956-1957*, pp. 183-252; *Primer Acto, 1958*

Prize: Carlos Arniches, 1956

#### *Mónica*

First night: 23 July 1956 (Avilés); first night in Madrid, 28 September 1956 (T. Lara)

Edition: Alfil, No. 178

1956-1957 Season

#### *Lo siento, señor García*

First night: 6 March 1957 (T. de la Comedia, Madrid)

1957-1958 Season

#### *Usted puede ser un asesino*

First night: 19 October 1957 (El Ferrol); first night in Madrid, 27 May 1958 (T. de la Comedia)\*

Edition: *Teatro español, 1957-1958*, pp. 261-329

#### *El cielo dentro de casa*

First night: 12 December 1957 (T. Recoletos, Madrid)\*

Edition: Alfil, No. 196

Prizes: Nacional de Teatro, 1957-1958; Alvarez Quintero of the Real Academia Española, 1960

#### *Catalina no es formal*

First night: 18 March 1958 (T. María Guerrero, Madrid)

#### *Adiós, Mimi Pompon*

First night: 27 August 1958 (T. de la Comedia, Madrid)

1958-1959 Season

#### *Juicio contra un sinvergüenza*

First night: 26 September 1958 (T. Reina Victoria, Madrid)\*\*

Editions: Alfil, No. 208; *Primer Acto, No. 7 (March-April, 1959)*, pp. 17-44

#### *Los tres pequeños*

First night: 8 October 1958 (T. de la Comedia, Madrid)

*El canto de la cigarra*

First night: 15 October 1958 (T. Windsor, Barcelona); first night in Madrid, 28 January 1960 (T. Recoletos)\*

Edition: Alfil

*Hay alguien detrás de la puerta*

First night: 5 December 1958 (T. Recoletos, Madrid)\*

Edition: Alfil, No. 237

*Papá se enfada por todo*

First night: 12 December 1958 (T. Barcelona, Barcelona); first night in Madrid, 10 February 1959 (T. Reina Victoria)

*Tus parientes no te olvidan*

First night: 25 February 1959 (T. de la Comedia, Madrid)

*No hay novedad, doña Adela*

First night: 24 April 1959 (T. Lara, Madrid)

Edition: Alfil

## 1959-1960 Season

*Cena de matrimonios*

First night: 16 October 1959 (T. de la Comedia, Madrid)\*\*

Edition: Alfil

*Receta para un crimen*

First night: 27 October 1959 (T. Reina Victoria, Madrid)

*La boda de la chica*

First night: 8 January 1960 (T. María Guerrero, Madrid)

Edition: *Primer Acto*, 1960

*¡Cuidado con las personas formales!*

First night: 19 January 1960 (T. Alcázar, Madrid)\*

Edition: Alfil

*Preguntan por Julio César*

First night: 18 February 1960 (T. Goya, Madrid)

*Cosas de papá y mamá*

First night: 9 April 1960 (T. Infanta Isabel, Madrid)\*\*

Edition: Alfil

*Las niñas terribles*

First night: 17 April 1960 (T. de la Comedia, Madrid)\*

*Cuatro y Ernesto*

First night: 10 May 1960 (T. Eslava, Valencia); first night in Madrid, 28 September 1960 (T. Alcázar)

## ONE-ACT PLAY

*La eternidad se pasa pronto* (1959)

## MUSICALS AND TRANSLATIONS

*Ay Angelina!* Musical comedy. Book by Paso adapted from E. Jardiel Poncela. Music by J. Gasa Momprú, A. Algueró Algueró and R. Boronat.

First night: 14 January 1955 (T. Cómico, Barcelona)

*Diga usted 33.* Operetta. Book by Paso. Music by D. Montorio Fajó and A. Algueró Algueró.

First night: 9 April 1955 (T. de la Zarzuela, Madrid)

*Rio Magdalena.* Operetta. Plot by R. Pérez Carpio, dialogue by Paso, music by M. Parada de la Puente.

First night: 21 April 1957 (T. Albéniz, Madrid)

*Buenas noches, Bettina.* Operetta. Book by Giovannini Garinei, music by Kramer, adaptation by Paso.

First night: 31 January 1958 (T. de la Comedia, Madrid)\*\*

*Las chicas.* Adaptation by Paso of *Les Chutes* by Barillet and Gredy.

First night: 29 December 1959 (T. Cómico, Madrid)

## MOVIE SCRIPTS

*Sierra maldita* (plot, scenario, and dialogue)

Prize for the best plot of 1954, awarded by the Círculo de Escritores Cinematográficos.

*La fierecilla domada* (adaptation from Shakespeare; scenario and dialogue by Paso)

*Aquellos tiempos del cuplé* (scenario and dialogue by Paso)

Prize (45,000 pesetas) for the best movie scenario of 1958, awarded by the Sindicato Nacional del Espectáculo.

JOHN C. DOWLING

Texas Technological College

\* \* \*

## Bulletin for Spanish and French

The Service Bureau for Modern Language Teachers at the Kansas State Teachers College of Emporia announces a new edition of the Bibliography of Material for Use in Spanish Classes and a Bibliography of Material for Use in French Classes. Other bulletins available at the Service Bureau include a Series for Spanish Conversation, Series for French Conversation, lists of realia material for both Spanish and

French, a bulletin on the language laboratory, lists of holidays for French and for Spanish classes, and vocabulary lists for French and Spanish conversation. Any bulletin may be secured for five cents each for postage by writing to the Director, Dr. Minnie M. Miller, Kansas State Teachers College, Emporia, Kansas.

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# *The Effect of Foreign Language Instruction on Basic Learning in Elementary Schools*

WITH an increasing number of elementary school foreign language programs springing up in all parts of the nation there is a question constantly being asked by those who are doubtful and those who are opposed: "What effect does taking time for the study of foreign language have on learnings in other areas of the curriculum, such as reading, writing, and arithmetic?" Those concerned have not yet been provided with convincing answers. They often assume that the pupils must lose ground in basic skills to acquire the new learning. Those who are opposed to the teaching of foreign languages in the elementary school are convinced that such is the case.

In laying the ground work for a major investigation, the Foreign Language Instruction Project of the University of Illinois conducted a pilot study sponsored jointly by the College of Liberal Arts and Sciences and the Bureau of Educational Research of the College of Education. Among other questions, the following was raised: To what extent does the teaching of foreign language in the elementary schools effect pupil achievement in the basic skills?

## I. PROCEDURE

Two third grade classrooms in the public schools of Champaign, Illinois were involved in this pilot study. Both groups were administered form A of the Science Research Associates Achievement Series tests at the beginning of the school year. The experimental group received instruction in Spanish for approximately twenty-five minutes a day during the spring semester of 1959. No area of the curriculum was neglected, but the inclusion of Spanish did result in a slight compression of all instructional periods except those taught by other specialist teachers, such as music. The control group was given no instruction in foreign language, but continued with regular curricular activities involving no foreign language. At the end of the

school year form B of the Science Research Associates Achievement Series tests was administered to both experimental and control group. The data were then subjected to statistical analysis to determine the extent to which the two groups differed with regard to gain in basic skills achievement.

Children in the experimental group received foreign language instruction from a specialist teacher of Spanish who was a native of Spain. His method of presentation was basically an oral-aural approach. The pupils received no instruction in reading or writing Spanish. Emphasis was given to conversational elements. Presentation was made through dialogues, pictures and charts, and game-like activities. The regular classroom teacher of the self-contained experimental group had had no training in Spanish but frequently guided the children in using their Spanish at times during the class day other than the Spanish instruction period.

The experimental group originally consisted of twenty-five, and the control group of twenty-six pupils. At the end of the experimental period it was found that there were complete test data on twenty-three of the pupils in the experimental group and seventeen of those in the control group. These groups were reasonably well equated in chronological age, mental age, arithmetic, reading, and language arts when data obtained for the beginning of the fall semester were compared. Table I shows this comparison. The exact determination of probability was made by converting the observed value of  $t$  to a  $z$  value (standard normal deviate) through the use of a formula developed by W. Allen Wallis and Harry V. Roberts in *Statistics: A New Approach* (Glencoe: The Free Press, 1956).

It should be noted that in seven out of nine characteristics on which the two groups were compared (chronological age, arithmetic reasoning, arithmetic comprehension, capitalization and punctuation, grammar, reading com-

TABLE I

COMPARISON OF EXPERIMENTAL AND CONTROL GROUPS WITH REGARD TO SIGNIFICANCE OF DIFFERENCE IN CHRONOLOGICAL AND MENTAL AGES AND IN INITIAL ACHIEVEMENT TEST GRADE LEVEL SCORES

Characteristic	Mean for Experimental Group	Mean for Control Group	Difference Between Means	t-ratio	Probability
Chronological Age (in months)	108.10	108.71	.61	.518	.60
Mental Age (in months)	134.31	139.68	5.37	1.274	.20
Arithmetic					
Number concepts	3.57	4.04	.47	1.347	.18
Reasoning	3.79	3.87	.08	.274	.78
Computation	2.71	2.89	.18	1.000	.32
Language (English)					
Punctuation	4.34	4.19	.15	.424	.68
Grammar	4.88	4.85	.03	.090	.92
Reading (English)					
Comprehension	4.42	4.23	.19	.573	.56
Vocabulary	4.87	4.78	.09	.298	.76

prehension and reading vocabulary) the level of significance was greater than .30 allowing the assumption that, insofar as these characteristics were concerned, the groups were satisfactorily equated.

The level of significance indicated for mental age ( $P=.20$ ) and that indicated for arithmetic number concepts ( $P=.18$ ) suggests that there may have been differences between the two groups with regard to these characteristics. However, it was decided that these levels of significance were not of sufficient concern to prevent the continuance of the study.

## II. FINDINGS

Table II compares the two groups regarding mean gain in achievement scores from September to June. These data were then subjected to *t*-tests to determine the significance of the differences in scores. Table III reveals the findings of this statistical analysis. The aforementioned formula for obtaining exact probabilities was again employed. Examination of these data reveals that, insofar as general achievement test scores were concerned, the experimental group (that which received foreign language instruction twenty-five minutes a day during the second semester) showed gains equal to or greater than the control during the academic year. That is, in all but three categories the experimental group showed greater gain than the

control group. In the three categories in which the control showed greater gains than the experimental group the gains so closely approached zero that they may be regarded as insignificant.

## III. LIMITATIONS

This pilot study has supplied some evidence in favor of the hypothesis that the inclusion of

TABLE II

COMPARISON OF THE DIFFERENCE IN MEAN GAINS IN ACHIEVEMENT (IN YEARS) BETWEEN THE EXPERIMENTAL AND CONTROL GROUPS FROM SEPTEMBER TO JUNE

Characteristic	Mean Gain of Control Group	Mean Gain of Experimental Group	Difference in Mean Gain as Favors Experimental Group
Arithmetic			
Number concepts	1.49	1.63	+.14
Reasoning	1.51	2.02	+.51
Computation	1.32	1.68	+.36
Language (English)			
Punctuation	1.70	1.68	-.02
Grammar	.49	1.12	+.63
Reading (English)			
Comprehension	1.18	1.17	-.01
Vocabulary	.85	.83	-.02

TABLE III

SIGNIFICANCE OF THE DIFFERENCES IN THE MEAN GAINS  
IN ACHIEVEMENT (IN YEARS) BETWEEN THE EXPERIMENTAL AND CONTROL GROUPS FROM SEPTEMBER TO JUNE AS INDICATED BY *T*-RATIOS

Characteristic	Difference in Mean Gain as Favors Experimental Group	<i>t</i> -ratio	Probability
Arithmetic			
Number concepts	.14	.403	.68
Reasoning	.51	1.721	.10
Computation	.36	2.052	.04
Language (English)			
Punctuation	-.02	.048	.96
Grammar	.63	1.948	.06
Reading (English)			
Comprehension	-.01	.046	.96
Vocabulary	-.02	.049	.96

foreign language instruction in elementary school curricula will not reduce the extent of average gain in pupil achievement test scores. However, there are several limitations of the study which must be observed as cautions against over-generalization.

The sample was small. Each class was taught by a different teacher; thus the variable causing any difference may have been the type of instruction or the personality of the teacher. The average mental age of the experimental group was approximately five months greater than that of the control group. This variation, even though not originally judged statistically significant, may have resulted in comparatively greater achievement test scores for the experimental group. October achievement test scores were compared with June scores while the experimental period lasted from February through May. Thus, one might argue that the

period from October through January was the period during which most pupil gains were made in basic learning. In addition it might be noted that the pupils in the experimental group were aware that they were the first in the Champaign schools to receive systematic foreign language instruction during the regular school day. It is likely that this condition may have led to an "esprit de corps" which would have helped to maintain a high level of school achievement.

#### IV. CONCLUSION

Despite the limitations cited, the investigators hold that further study<sup>1</sup> and experimentation beyond this pilot work may establish that including foreign language instruction in elementary schools will not seriously affect the general achievement test scores of the pupils. As evidence they point to the fact that in the present study the experimental group showed substantially greater gains in arithmetic and English language over the control group, and that in reading the two groups varied little. Also, they point to the considered judgments of the classroom teachers and administrators who were unable to discern any serious academic or skill losses for the pupils in the experimental group.

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<sup>1</sup> The Foreign Language Instruction Project is now undertaking a three-year major study of elementary school foreign language instruction. This study is focusing on many related problems, one of which is the effect of foreign language on learnings in other areas of the curriculum. This study is supported by the U. S. Office of Education under Title VII of the N.D.E.A. The phase of the major study which will more seriously examine the question explored in this pilot study will involve a sample of approximately 150 children and approximately fifteen teachers over a three-year period. More detailed testing of pupil achievement will be undertaken.

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#### *Summer Study and Travel Programs*

The Institute of International Education, 1 East 67th Street, New York 21, New York devoted its March issue of the News Bulletin

to summer study and travel programs. Individual copies of the bulletin may be purchased from the Institute for 25 cents.

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# *The Optimum Age for Beginning a Foreign Language*

**I**N THE following an effort is made to summarize some views and opinions and accounts of research studies and of elementary school programs that relate to the question of the optimum age for the introduction of a second language in the elementary school.

## **I. GENERAL OPINIONS**

Norsworthy and Whitley suggest that children tend to have a desultory type memory which depends primarily on the depth of the impression for recall of a fact as compared to adults who depend on the number of associations or cues, i.e. a logical type memory, and therefore that "it behooves the educator to take advantage of this tendency and to fix in children's minds certain more or less isolated facts, such as modern language vocabularies. . . ."<sup>1</sup> This ability for memorization of facts which appear "to stick" in the minds of children seems to decline as memory for related ideas improves up to the ages of thirteen or fourteen, they say. But educators and foreign language teachers as a group do not generally agree that early childhood is the time for foreign language study.<sup>2</sup> The feelings of these two groups are best summed up by Anne S. Hoppock who is of the opinion that dependable research is insufficient to indicate conclusively the "best age" to introduce a second language.<sup>3</sup>

## **II. RESEARCH STUDIES**

A number of research studies in second language development of individual children have been carried on.<sup>4</sup> While they have contributed much to our knowledge of second language development in a child, they throw little light on our immediate problem because the observations were limited to one child or one family; in many cases the child was the son or daughter of the researcher.

The only research study that the writer has been able to find that pertains directly to the

problem is one conducted by Dr. Wilder Penfield, Director of the Montreal Neurological Institute and Chairman of the Department of Neurology and Neurosurgery of McGill University. His contributions to second language learning, while very pertinent, were really only a by-product of his very important work in neurology and neurosurgery.

Dr. Penfield's work first came to the attention of language teachers in 1953, the same year Dr. Earl J. McGrath advocated the general introduction of modern languages in the elementary school. The following are excerpts from an address delivered by Dr. Penfield to the American Academy of Arts and Sciences in Boston which the Modern Language Association of America has reprinted and distributed to its members. It has been quoted extensively in the language journals.

<sup>1</sup> Norsworthy, Naomi, and Whitley, Mary Theodora, *The Psychology of Childhood*. New York: Macmillan Company, p. 305.

<sup>2</sup> Fisher, Mary Shattuck, "Language Patterns of Pre-School Children," *The Journal of Experimental Education*, I (September, 1932), p. 70; Boehm, Leonore, "Age and Foreign Language Training," *The Modern Language Journal*, XLIII (January, 1959), p. 33; Kaulfers, Walter V., "Retooling the Profession in the Light of Modern Research," *The Modern Language Journal*, XXXV (November, 1951), p. 518; Hobbs, Nicholas, "Child Development and Language Learning," *School and Society*, LXXVIII (July, 1953), p. 17; Miel, Alice M., "Does Foreign Language Belong in the Elementary School?" *Teachers College Record*, LVI (December, 1954), p. 144.

<sup>3</sup> Hoppock, Anne E., "Foreign Language in the Elementary School—How Effective?" *The Modern Language Journal*, XLI (October, 1957), p. 271.

<sup>4</sup> Perhaps the most extensive study is W. F. Leopold's four volume study on the *Speech Development of a Bilingual Child, a Linguist's Record*. In addition, Marcel Cohen's *Sur l'étude du langage enfantin*, R. H. Waters' *A Case of Environmental Change with an Accompanying Loss of Language*, M. E. Smith's, *A Study of Five Bi-lingual Children from the Same Family*, are typical of the type of research that has been conducted in second language development of individual children.

There are four separate areas of the human cerebral cortex devoted to vocalization . . .

There is an age when the child has a remarkable capacity to utilize these areas for the learning of language, a time when several languages can be learned simultaneously as easily as one language. Later with the appearance of capacity for reason and abstract thinking, this early ability is lost.<sup>6</sup>

In his latest work, *Speech and Brain-Mechanisms*, co-authored with Lamar Roberts and published in 1959, a chapter entitled, "Epilogue —The Learning of Languages" is included.<sup>6</sup> In this work Dr. Penfield explains that there is nothing new in his proposals, for the ideas put forward are considerably older than modern education. He pleads (p. 237) "For more consideration of the significance of neurophysiology in education. Dr. Penfield claims that while it may be convenient for curriculum planners to postpone the teaching of secondary languages until the second decades of childhood, they have failed to consult:

. . . the time table of cerebral hemispheres. There is a biological clock of the brain as well as of the body glands of children (p. 238).

The time to begin what might be called a general schooling in secondary languages, in accordance with the demands of brain physiology, is between the ages of four and ten. The child sets off for school then, and he can still learn new languages directly without interposing the speech units of his mother tongue (p. 255).

To discover the optimum age for foreign language study in a school situation, the writer endeavored to ascertain the chronological age at which a child is best able to reproduce Spanish phonemes articulated by a teacher.<sup>7</sup> First, she selected ten pupils in each age category seven through eleven along with pupils in the age category of fourteen years, on the basis of age level, intelligence level and absence of experience with a foreign language. Second, an articulation test was constructed which would serve as a measuring instrument to determine the pupils' ability to reproduce Spanish phonemes articulated by the teacher. Third, four Spanish lessons were planned and taught. These lessons were taught to all of the pupils in the second, third, fourth, fifth and sixth grades at Grant School, as well as the ninth grade at Jefferson Junior High, Columbia, Missouri. Fourth, the articulation test was administered and the data were analyzed with the following results:

Ages in Years and Months	Mean Score
7-1 to 7-10	155.3
8-1 to 8-10	140.0
9-1 to 9-10	139.4
10-1 to 10-10	134.9
11-1 to 11-10	145.6
14-0 to 14-9	150.5

In spite of the small numbers tested, it may be said on the basis of the above that when articulation is a major factor to be considered in selecting an age group to begin the study of Spanish, best results seem to be obtained with the seven-year-old primary students.

### III. ELEMENTARY SCHOOL FOREIGN LANGUAGE PROGRAMS

While many articles have been written describing programs in elementary schools which in their titles, at least, purport to be experiments, most of them are merely accounts of what has been done in a particular language program. There are a limited number of programs which were started not only to instruct students in foreign languages but to find answers to some basic general questions concerning foreign language teaching in the elementary school. Dunkel and Pillet conducted an experiment in foreign language instruction in grades III and IV in the University of Chicago Elementary School.<sup>8</sup> The methodology, materials and presentation were the following. An eclectic-aural-oral approach was used. The Modern Language Association's Teacher's Guide, "Beginning French in Grade Three" was followed but extensively modified. French was taught fifteen minutes per day, five days per week during the first year.

<sup>6</sup> Penfield, Wilder, "A Consideration of the Neuro-Physiological Mechanisms of Speech and Some Educational Consequences," *Bulletin of the American Academy of Arts and Sciences*, LXXXII (1953), pp. 199-214, No. 5.

<sup>7</sup> Penfield, Wilder and Roberts, Lamar, *Speech and Brain-Mechanisms*. Princeton, N. J.: Princeton University Press, 1959.

<sup>8</sup> University of Missouri dissertation, "A Study of Spanish Articulation in the Elementary School: A Pilot Study."

<sup>9</sup> Dunkel, Harold B. and Pillet, Roger A., "The French Program in the University of Chicago Elementary School," *Elementary School Journal*, LVII (October, 1956), pp. 17-27.

At the end of the first year ten questions were posed and answered. The questions that interest us here are the second and third, namely, "How well is the amount of material presented learned?" "Is Grade III the proper starting point, or would instruction better begin earlier or later?" In answer to question two, Dunkel and Pillet responded that the amount of French learned and retained was satisfactory. As to quality, early initiation had the anticipated effect of fluency. Recordings of the children's pronunciation at midyear and at the end of the year were made. The material consisted of phrases previously memorized, answers to familiar questions, repetition of phrases heard but not memorized, and repetition of material heard for the first time. The following conclusions were reported:

- a. The pronunciation of the children as a group is superior to that generally achieved by adult classes during an equal or even much longer span of time.
- b. The oft-implied opinion that youthfulness automatically and universally produces foreign diction so perfect as to bemistakable for that of a native speaker must be considered pure fiction . . .
- c. The fact that most inaccuracies in pronunciation were not of the type heard in an adult French class was considered encouraging on the assumption that the learning of new speech habits through mimicry was still in process . . .

In answer to question three, the following conclusions were reported:

This year's experience shows that instruction is possible and effective at the third-grade level . . .

The third-graders show no dramatic superiority in fluency, retention, or accuracy of pronunciation. . . . The chief merit of starting instruction in Grade III rather than in Grade IV is to make possible an additional year of contact with the language (p. 23).

Dunkel and Pillet continued their experiment at the University of Chicago. The tentative conclusions regarding age and pronunciation for the second were practically the same as those for the first year.<sup>9</sup> In their report on the third year the authors presented in summary fashion their tentative answers to five questions of general interest. Of the five, the following is of interest here:

Question: At what grade level should French be begun?

Answer: Our limited data suggest that the third and fourth grades are better than later levels . . .

We have not had experience with beginners below the third grade. On the other hand, work with pupils beginning in the fifth and sixth grades suggests quite clearly that they do not achieve the excellence in pronunciation and intonation which those who start earlier attain.<sup>10</sup>

Max S. Kirch, University of Delaware, taught German on three different levels in order to get first-hand experience. No effort was made to select exceptional pupils or to exclude slow children. He found that the ability of the children to reproduce foreign sounds not present in English seemed to be in "inverse proportion to their age." The third graders did better than the sixth graders, and the first-graders were the best. He had the following to say about pronunciation:

Now I do not want to leave the impression that the older children had poor pronunciation. Compared with the pronunciation of my university students, their pronunciation was excellent. However, the eleven-year olds had much more difficulty with the ch sounds, the umlauted vowels and the German r than the younger ones did. The first graders were able to produce them properly after hearing them only two or three times.<sup>11</sup>

#### IV. SUMMARY

Psychologists and linguists seem to agree generally that early childhood is the time for second language learning. Educators and foreign language teachers tend to feel that there is insufficient research to indicate conclusively what is the "best age." Wilder Penfield in his consideration of the neurophysiological mechanisms of speech has contributed the major evidence backed by scientific research. He states that the time to begin second language learning "in accordance with the demands of brain physiology" is between the ages of four and ten. The writer, in an experiment that measured only one factor—articulation—in the problem of determining at what age chil-

<sup>9</sup> Dunkel, Harold B. and Pillet, Roger A., "A Second Year of French in the Elementary School," *Elementary School Journal*, LVIII (December, 1957), p. 150.

<sup>10</sup> "A Third Year of French in the Elementary School," *Elementary School Journal*, LIX (February, 1959), p. 265.

<sup>11</sup> Kirch, Max S., "At What Age Elementary School Language Teaching?" *The Modern Language Journal*, XL (November, 1956), pp. 399-400.

dren between the ages of seven through eleven best imitate a "native Spanish accent" found the seven-year-old pupils were the highest achievers. After the age of seven, succeeding age levels up to and including ten tended to have lesser achievement. Dunkel and Pillet in their carefully evaluated three-year-study at the University of Chicago found that the third and fourth grades are better than later levels; they did not have experience below the third

grade. Kirch, University of Delaware, in a less extensive program found that the place to begin is the first grade.

Opinions and findings thus clearly indicate that there are physiological as well as practical reasons for introducing languages at the earliest possible point in the curriculum.

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### *Institute for American Universities, Aix-en-Provence, France*

In order to provide more facilities for both students and faculty, the Institute for American Universities, Aix-en-Provence, expanded its premises in April 1961. It is hoped that with the new accommodation in Rue de Littera, about one hundred yards from the present offices in the "Ancienne Faculté des Lettres," reading rooms, seminar rooms, and additional office space will provide for many of the Institute's future needs.

As in past years, students from colleges and universities throughout the United States will arrive in September to spend a year abroad pursuing courses of European studies, intensive French, and a richly varied program arranged in conjunction with the University of Aix-Marseille.

Applicants for the Institute program should have been in the upper half of their class during the past two years. Inquiries may be made: c/o The Director, Institute for American Universities, 21, rue Gaston de Saporta, Aix-en-Provence (B. du Rh.), France.

This year's visiting professors include: Professor Henry Owens, Head of the Language Department, Eastern Michigan University; Professor F. Pelton, former Director of the Graduate School, University of Rhode Island, and Professor Pitman B. Potter, former Dean of the Graduate School at the American University. Many courses are also given in English by faculty of the French University and by the visiting American Professors.

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### *Chartered Flight to Germany*

Members of the AATG and their close relatives are being invited to participate in a chartered round-trip flight to Germany this summer at \$295 per passenger. The flight will leave New York for Frankfurt on July 1, 1961 and return

to New York from Paris, on August 27, 1961. Information may be obtained from Mrs. Heidi Campbell, Teachers of German Travel Group, 64 Farrell Street, Long Beach, L.I., New York.

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## *Effective Practices in Secondary Foreign Language Teaching*

THE following are effective teaching practices recently observed in the United States and abroad as a Fulbright Exchange Teacher in Belgium, 1959-60. It is hoped that the teacher of a modern foreign language who wants to bring to the classroom an alive, active and exciting program will find them stimulating and suggestive. No attempt has been made to arrange the techniques in specific groups, since it is felt that the teaching of a foreign language today utilizes numerous procedures in an interwoven and constantly overlapping approach to bring variety and life into the all too short classroom period.

1) The entire class must be encouraged constantly to participate individually and in chorus. As each individual can get from the period only what he puts into it, he should be allowed and encouraged to repeat aloud all work done by his classmates, with the exception of oral compositions or similar materials. If a student has board work and reads it to the class, the entire class can repeat the correct form for constant pronunciation drill and participation.

2) All readings should be discussed in the foreign language, including those done by first-year classes. Conversational questions based on each sentence, asked by the teacher and answered by the students, insure comprehension and oral practice. By alternating this technique, the students can ask as well as answer the questions based on the text.

3) All so-called "conversational questions" appearing in the textbook and based on preceding texts should be answered in writing by the students. Technique 2) will have insured their ability to answer them orally. The questions, however, should not appear on their papers. In this way the students will be given the opportunity to formulate the question orally by having before him only the written answer. Another student will answer. This constant rotation will give lots of needed opportunity for participa-

tion. Random selection will insure alertness on the part of all members of the class.

4) Board work can be done by each member of the class by a rotation system, that is varied from day to day. The student should be expected to "explain the problem" and to read what he has written on the board in the foreign language, with a follow-up oral translation in English, given predominately in beginning classes. The entire class can then repeat in unison the correct form of the translation in the foreign language. This enables all members to continually take part. Questions can be asked (in the foreign language by advanced students) and the student at the board will be expected to give a satisfactory explanation. These are excellent grading opportunities, as the student is "on his own."

5) Occasionally questions based upon the text can be brought to class by each student. These are to be re-distributed at random, so that each student will have someone else's questions (with the answers if so desired by the teacher). The members of the class will rotate, asking questions which will be answered by others of the student's or the teacher's choosing. Unanswerable questions must be answered by the student who has submitted them, as his name will appear on the paper with his questions. This enables the class to hear questions posed by someone other than the teacher. Various pronunciations are heard for aural comprehension, and important student participation is encouraged. To alternate this technique, answers may be furnished, and it will be up to the students to formulate the question from which such an answer might have come. The experienced and well-traveled teacher will be aware that travel in a foreign land will often require more question-asking ability on the part of the traveler than question-answering ability. We must never lose sight of this, and our students should never be permitted to spend four years

studying a foreign language without having learned to ask questions as well as to answer them.

6) Fresh and invigorating material can be introduced to the class occasionally to supplement their texts. This can include material prepared by the teacher on such diverse topics as education in the country studied, life in its cities and rural areas, recorded short stories or plays (with the text always available to accompany listening), popular songs, poems, etc. The text furnished by the teacher and studied by the class will insure comprehension and appreciation of whatever material is heard. This broadens the general cultural content of the entire course, and makes the student aware of the many sides of the country and of the language being studied. Exchange students can be invited to spend the hour with the class and to speak with the students in the foreign language and at the level desired, depending on the proficiency of the class. This makes the language and the foreign country "come alive" and means something more than a textbook acquaintance with the subject.

7) Students in advanced classes can be encouraged to write and to present original short skits in the foreign language. Those with ability might sing or read poetry. These activities are enjoyed by the students, as they offer an opportunity for student participation.

8) All classes, including first year groups, should be called upon to "converse" before the class on a prepared topic which lends itself to conversations, such as sports, fashion, movies, books, trips, television programs, etc. The pairing off of the students must be done in a manner which will assure the teacher, as far as possible, that no previous preparation will have been possible other than on the material in a general way. To insure as much spontaneity as possible in the simulated conversation students are not to know with whom they will be paired. Student A will ask a question of student B, who then will answer it and in turn ask the next question. A will answer and ask the following one. This method will insure that both parties are given an opportunity to ask and to answer questions equally as they discuss the topic. The proper and normal salutations should always be utilized.

9) The tape recorder can be used effectively in the classroom to play taped readings of each lesson, leaving the teacher free to move about through the class, encouraging students, listening to their pronunciation, and correcting them on-the-spot.

10) In the advanced classes, for variety, a "lead-line" can be given to the group who will then, person by person, construct or "create" a story, absurd or serious, as they furnish, one after the other, the next line or situation. New vocabulary specifically necessary to the situation can be furnished by the teacher as the students construct their story.

11) After each lesson or unit, an oral as well as a written test should be given to allow each student a chance to express himself verbally as well as in writing. When this is not practicable due to the demands of time, the written and oral follow-up can be alternated.

12) Examinations should be given covering all areas studied during a quarter. The material to be covered should be outlined by the teacher some two weeks before the test, in order to insure and encourage proper studying on the part of the students. If, for example, four lessons have been covered, the students can be advised that they will have the following four areas to prepare: a written composition based on one lesson, a translation from the subject matter of a second lesson, oral questions based on a third lesson—asked by the teacher and answered in writing by the students, and a dictation based on a fourth lesson. The classes must not know which of these techniques will be used for which lesson. This means that they will have two weeks to prepare to do all four lessons in all four ways. It is thus a fairly complete aural-written testing device. Regular lessons can be given up to two days preceding the test.

13) In classroom preparation for a test such as the one indicated above, the laboratory tapes can be used for reviewing aural comprehension, simulated dictation, question and answer, and translation and composition areas. On another occasion one student can begin a simulated composition, and each student can continue, one by one, to cover completely each topic that might appear on the exam. This improves aural-oral proficiency, while encouraging all members

to prepare to do their best work on a test which will reflect most areas of their study.

14) During the second semester, oral exams should be given to all classes, including the beginning groups. These can be based upon a given number of known lessons, from which the student can select, at the time of his oral test, and at random, a slip of paper from a group of folded slips. On his slip will be the topic on which he must speak. The teacher can ask the student questions and actively enter into a conversation with the student, based on the selected topic. This is a realistic manner in which to test the student's oral proficiency in the language and his knowledge of the subject matter. Doing this during the quarter, before the class, will be of value to the entire group, and will not interfere with the examination schedule at the end of the semester. Five minutes will serve as enough time during which to judge a student's oral ability.

15) Records prepared by commercial laboratories, and containing diversified readings in the foreign language, should be played as the class reads the script silently. The students can then discuss the script in the foreign language. When the record, or tape, is heard again, the class will be able to understand as much as the entire record or tape without looking at their script. Reliable and serious students can be permitted to take these materials home for weekend or vacation study and enrichment. Advanced students can be expected to utilize the English translation furnished with the bi-lingual scripts only when needed.

16) Movies in the foreign language should be utilized when the script is available to the teacher, who then can prepare a copy for each class member. Movies can be purchased with scripts, if desired. Before seeing the film, the script should be discussed by the class, insuring the complete or near-complete understanding and appreciation of the film in the foreign language.

17) Book reports, both oral and written, in the foreign language can be assigned to the second, third and fourth year students. If desired, only the more capable students, in need of enrichment, might be expected to read an entire text and report on it. Books can be made available through the school library, and may be

edited literary editions with accompanying vocabularies and notes. Giving an oral report of some five minutes before the class in the foreign language would tend to make the group aware of numerous masterpieces. Specific key words could be written on the board and discussed by the student reporting, to help the others understand and appreciate the report.

18) Letter-exchange programs can be set up by the teacher who can make contact with secondary schools abroad in the country of his choice. The letters can be sent to a teacher who will distribute them to his students. These in turn will answer and thus begin a correspondence with the student whose letter he or she has received. For best results, the initial letter received can be brought to class and read to the other students, then posted on the bulletin board so that the other class members might read it. American first year students in a foreign language can write in English, which would be the recipient's foreign language. Second, third and fourth year American students can write in the foreign language, or even half of the letter in English, so that both correspondents can utilize both languages. For best results, these letters should be corrected, and the mistakes can then be indicated to both correspondents by each other. This letter exchange will, in general, broaden the horizons of the teen-ager and will increase his cultural background and awareness of academic and social activities abroad.

19) Foreign language clubs should be set up. Activities might include hearing talks in the foreign language, with simultaneous translations given by class-selected advanced students. Parties can be held during which typical food and decorations of the countries of interest are prepared, with games and other foreign-flavored activities.

20) Newspapers and magazines from the foreign country studied should be made available to the students for general reading, browsing, and assigned reports.

21) In some areas of the United States, foreign language programs are broadcast during school hours. A few minutes of music or listening to a foreign language program can introduce the students to specific broadcasts to which they can tune in at home.

All of the above activities can be utilized in the foreign language classroom in addition to the regularly scheduled language laboratory activities. Their utilization will leave time for two 25 minute lab sessions per week during which teacher-prepared tapes can be used, the nature of which might well be to encourage the oral-creativity on the part of the student so necessary for active learning.

It is necessary for the enthusiastic teacher constantly to keep abreast of the professional journals in his field in order to make himself aware of new and useful ideas in methodology and techniques, of materials constantly being made available, of directions and emphasis on new approaches, both in the classroom and in the language laboratory.

We are teaching in a day of great improvement in foreign language instruction. One can

hardly keep up with all of the new and challenging ideas which are espoused in the professional journals. Philosophies, textbooks and methods are in a state of change. No longer is translation the primary aim of the modern and up-to-date foreign language instructor. By the well-organized use of the above methods, materials and activities, the teacher can liven the atmosphere of his classroom and can encourage the student to develop himself in all four of the basic areas of understanding, speaking, reading and writing the foreign language while benefiting from and enjoying the varied and pleasant activities that the enthusiastic teacher can make available to him.

JOHN KLEE

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#### *NEA Teacher Service*

The National Commission on Teacher Education and Professional Standards of the National Education Association is seeking to determine the extent of possible interest in a placement-information type of service concerning openings in teacher education institutions and concerning the availability of personnel.

The proposal is to announce during 1961-62 through the columns of the *Journal of Teacher*

*Education*, in a highly ethical and confidential manner (1) openings in teacher-education institutions and (2) the availability of personnel for employment in teacher-education institutions. If you wish to learn more about the proposal please write to *Journal of Teacher Education*, NEA, 1201-16th Street, N. W., Washington 6, D. C., enclosing a self-addressed, stamped envelope.

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#### *NEA Study on Technological Developments*

An extensive study on "Technological Developments and the Teaching Profession" is now being conducted by the National Education Association, through contract with the U. S. Office of Education under the National Defense Education Act. The director of the study is Professor James D. Finn, Chairman of the Department of Audio-Visual Education and Cinema of the University of Southern California and President of the NEA Department of Audio-Visual Instruction. The project will be conducted cooperatively with a Washington office directed by Lee Campion, formerly audio-visual director for the St. Louis, Missouri County Schools and more recently educational TV consultant for the NEA. It is estimated that

the study will be completed in 18 months.

Information will be obtained to give an overall picture of the technological impact upon education. Data is sought on the use of television, teaching machines, language laboratories, and audio-visual materials. Interviews will be conducted with many teachers and administrators regarding problems encountered and contributions technology can make.

Dr. Finn and Mr. Campion invite reports from areas to which they may not have directed inquiries. Dr. Finn's address is University of Southern California, Los Angeles, and Mr. Campion is at the NEA, 1201-16th St., N. W., Washington, 6, D. C.

## *Studying the Ads*

NOW that it has become respectable, not to say fashionable, to approach the acquisition of a foreign tongue for familiar use and not solely as an introduction to literature, perhaps we need not feel guilty of *lèse-majesté* in suggesting a source other than the works of the best authors for illustrating some of the basic elements of language study. Specifically, I am thinking of the advertisements which appear in foreign periodicals. Here, it seems to me, we have *à la portée de tous* an effective medium of expression with likely appeal to today's students, a medium impressing most readers as vital, purposeful, and of immediate import. The young people of our classes have been nurtured, as it were, on the products of Madison Avenue ever since they were born. Nothing seems more natural to them than the blurbs that tease their ear and eye every day via radio, television, or the newspapers and magazines. Why not capitalize on this unconscious indoctrination by making reasonable use of foreign "Madison Avenue's"? I am convinced that an eager and unprejudiced teacher who has not already considered it will be surprised at the potentialities lurking in this homely, but persuasive, body of communication material. At worst, barring excess, I can see no harm in tapping this source of illustrative matter, and if used with discretion, I believe it may definitely bolster an occasional sag in an otherwise taut line of teaching.

To illustrate, let me choose, because it is available to me, the popular *Paris-Match* (*Epoca* and similar journals are to be found in other languages). Our librarian, ever alert to the problem of stack space, has proved not only willing, but happy, to have me relieve him of back numbers of this periodical, for like all weeklies it accumulates alarmingly fast, and in a self-respecting liberal arts college it would never do to have it appear that this boisterous opposite number to *Life* and *Look* was crowding off the shelves such dowager journals as the *Revue des Deux Mondes* or the *Mercure de*

*France*, so familiar to our students (by the color of their bindings, that is). With your permission, therefore, let me choose *Paris-Match*. I take a bundle to my office, pick out a copy and begin to leaf through it, my mind on the *qui vive*. In the 'ad' section, to my eager and expectant eye there leaps at once a profusion of illustrations of data and principles I have for years been trying to drum into the heads of reluctant students. (You see, in spite of my endorsement of this unorthodox source of information, I am really an old-fashioned, conservative teacher of basic principles.) I may classify the kinds of illustrations I mean under three heads: (1) Vocabulary; (2) Idioms; and (3) Grammar.

### (1) Vocabulary

Choosing a page more or less at random (I say more or less, because some *annonces* have too little written text to be of much use), I find a picture of a movie camera, with the following text, slightly abridged for the sake of brevity:

"A chaque luminosité convient une ouverture de diaphragme. Ce réglage est désormais automatiquement exact... grâce au posemètre incorporé. La cellule... mesure exactement la lumière qui impressionnera le film... indique automatiquement l'ouverture du diaphragme correspondant à l'objectif utilisé... garantit une exposition juste.... Un simple coup d'œil à travers le viseur vous permet, en faisant coïncider les deux aiguilles du galvanomètre, d'éviter toute erreur d'exposition."

Now, omitting all mention of grammar and idioms (though I am sure the reader has already noted mentally that both these aspects might easily benefit from a thorough analysis of the passage), I think you will agree that here we have a simple, practical vocabulary of terms for a neat little discussion or 'conversation' on a very common and familiar topic. We even learn from the identification of the product elsewhere on the page that "movie camera" is *la caméra*, which differentiates it from the ordinary *appareil photographique*. An excellent feature of advertisements is their tendency to

repeat (a basic tenet of advertising, I believe), so that we are likely to remember the words more than in the usual prose passage. I am quite sure the student reading the ad would never again think of *ouverture* as meaning only the piece of music preceding an opera. Also, we get into the finer aspects of vocabulary when we attempt to distinguish *luminosité* from *lumière*. Who knows? If we did enough of this, our students might even come to appreciate the significance of *le mot juste!* To be sure, some of this vocabulary is too specialized. However, let us list, indeed, let the student list:

une aiguille	éviter	la luminosité
automatiquement	une exposition	mesurer
la cellule	le film	un objectif
chaque	le galvanomètre	une ouverture
coincider	garantir	permettre de
convenir à	grâce à	le posemètre
correspondre à	impressionner	le réglage
le coup d'œil	incorporer	travers: à—
désormais	indiquer	utiliser
le diaphragme	juste	le viseur
une erreur	la lumière	

Confronted with the actual vocabulary (some common words have been omitted), I believe we would agree that while perhaps *cellule*, *diaphragme*, *exposition* (in this use), *galvanomètre*, *luminosité*, *objectif*, *posemètre*, *réglage* and *viseur* would have limited transfer value, the rest are practical enough to warrant inclusion in a general list for the average student. It is my honest opinion, however, that the actual practicality even of the listed terms in the preceding sentence, since photography is such a common hobby nowadays among both teachers and students, goes far toward cancelling out their limitations in the matter of transfer. I might add that some of the selections included in newly published readers dealing with present-day *tranches de vie* sport a vocabulary which makes the above read like a high-frequency list.

A quick glance at other ads convinces me that by and large a student's active vocabulary would benefit greatly from the *constatation* of such terms as *qualité*, *costume*, *entretien* 'conversation,' *pointe* (its difference from *point* is immediately clear), *four*, *botte*, *noisette*, *recueil* 'collection' (of recipes), *chocolat*, *vente* (no longer confused with *vent*), *déplacer* ("*Vous la déplacez où vous voulez*"—students are often at

a loss to say "move" in French), *ranger* (How would you have said "put away" in the sense of "put away the washing machine"? and what is the word for a built-in closet?—it all becomes clear in the expression "*vous pouvez la ranger dans un placard*"). Admittedly some ads are so specialized that their vocabulary is virtually useless to the average student, but then it is perfectly feasible simply to underline words to be noted, as in the ad for shoe soles (*semelles*): "*à chaque pas, votre pied heurte un sol plus ou moins dur . . .*"; or in a clothing ad: "*pour l'homme d'action, comme pour l'homme du monde . . .*", where *monde* means "society" rather than "world;" or in an ad beginning with "*cette étiquette . . .*", which shows a large label with the brand name on it, making it obvious that *étiquette* does not necessarily call to mind Emily Post or Amy Vanderbilt.

## (2) Idioms

The reader will surely have noted some common idioms in the passage used for the first illustration of vocabulary, e.g. *grâce à*, *coup d'œil*, *à travers*. Without quoting another long passage to illustrate this category of expressions, let me cite a few short ones containing idioms of high frequency:

"*Oui, le Tapioca prend une place de plus en plus importante dans la cuisine moderne.*"

"*Un coup de pouce sur le contacteur du micro . . . vous pensez à voix haute et tout est enregistré. Votre secrétaire n'a plus qu'à transcrire.*"

"*à crédit à partir de 4.050 F. par mois.*"

"*En quatre ans, les ventes du Choco BN ont plus que quadruplé . . . et cela continue de plus belle!"*

"*seul procédé qui économise à la fois votre linge, votre eau chaude et votre machine.*" (The use of *procédé* here helps the student to differentiate it from *procès*, which I have found him inevitably prompt to translate "process.")

"*une flamme réglable à volonté*"

"*Le problème . . . résolu d'avance par Permalux . . .*"

"*Permalux . . . résout d'un seul coup le problème . . .*"

(Note present tense of irregular verb *résoudre*, making an excellent contrast with its past particle in the preceding example.)

"*De progrès en progrès!*"

I think it safe to say that few advertisements of any length are entirely devoid of idioms, and that the idioms are for the most part of the common sort.

## (3) Grammar

I should like to separate this category into two segments: a) grammar in breadth, and b) grammar in depth. What follows will make clear my meaning in thus dividing the subject.

a) Obviously any passage in any consecutive writing, be it literature, journalese or commercial lingo, will illustrate points of grammar. I firmly believe, nevertheless, that the illustration of these points jumps to the eye more clearly in ads than in the other kinds of writing, possibly because the passages are generally short, possibly because the very layout of an ad is planned to attract attention, or possibly because, no great plot being unfolded, the eye and mind more readily detect and analyze the relationships of word to word. Let us examine a few examples, with notes appended to indicate some of the grammar points exemplified:

1) "Que demandez-vous à l'appareil qui chauffera, cet hiver, votre appartement? De multiples qualités, sans doute: tenir peu de place, répartir dans plusieurs pièces une chaleur égale, saine et confortable,<sup>5</sup> se montrer à la fois souple et économique, sans nécessiter<sup>6</sup> un réglage ou un entretien compliqué."<sup>7</sup>

<sup>1</sup> demander takes indir. obj.; <sup>2</sup> alt. masc. form before h mute; <sup>3</sup> de alone bef. adj. preced. noun; <sup>4</sup> de alone aft. adv. of quantity; <sup>5</sup> position and agr. of adj.; <sup>6</sup> infin. form requ. aft. prep.; <sup>7</sup> adj. agr. with two nouns.

2) "Vous pouvez . . . enregistrer ce que vous voulez<sup>8</sup> . . . Votre secrétaire n'a plus qu'à transcrire<sup>9</sup> . . . Votre machine à<sup>10</sup> dicter Philips est vite amortie, plus vite amortie qu'aucune autre.<sup>11</sup>—c'est la moins chère—c'est la plus simple."<sup>12</sup>

<sup>8</sup> indir. question; <sup>9</sup> double use of *ne*; <sup>10</sup> à for purpose; <sup>11</sup> que as second element in comparisons; <sup>12</sup> agr. of superlatives.

3) "Qui<sup>13</sup> perd ses cheveux perd aussi la face, car il n'est pas<sup>14</sup> de visage complet sans cet ornement dont l'a couronné la nature<sup>15</sup> pour protéger la tête, siège<sup>16</sup> de la pensée . . . mais on ne perd pas ses cheveux qu'en négligeant<sup>17</sup> d'en prendre soin."

<sup>13</sup> Self-contained relative; <sup>14</sup> il est for il y a; <sup>15</sup> inversion of rel. clause; <sup>16</sup> omission of art. with appositive;

<sup>17</sup> pres. part. with *en*; retention of *e* after *g* to keep consonant 'soft.'

b) By grammar in depth, I mean a pretty thorough treatment of a single principle by means of examples in varying situations, which may give us in time a real notion of just how rich and complex language is. For this I should like to undertake an analysis of the item often stated in grammar books as "à for purpose or characteristic," noted in passage 2) *supra*. A study of divers occurrences of this à in advertisements will show that this construction is not as uniform in connotation as one might be led to suppose. In fact it displays a surprising gamut of meanings separated often by pretty fine partitions of intent.

(1) The first category is of the type already noted: *machine à dicter*, where the purpose is indicated by an infinitive. We would translate it, of course, "dictating machine," understanding it to mean, not a "machine that dictates" (showing, by the way, the ambiguity of English), but a "machine for dictating into." Another example would be *machine à laver*, but here, contrary to the previous example, it really means a "machine that washes" (showing, in a way, the ambiguity of French). Other instances:

*machine à tricoter* (the machine knits)

*fer à repasser* (the irons irons)

*plat à rôtir* (the dish does not actually roast, but is roasted in)

*serviette à démaquiller* (the tissue removes the makeup)

These are active used, but we also find the same construction with passive force:

*mouchoir à jeter* (the hanky is to be tossed aside)

*vignettes à coller sur ce bel album* (the sketches are to be pasted in the album)

(2) The purpose may be expressed by a noun:

*plat à soufflé*  
*serviette à thé*

*sac à poussière*  
*moule à cake* [sic]

These would seem to include various nuances, e.g. "used for," "for making," "for holding," and offer an interesting comparison with expressions using *de*, such as *serviette de table*, *la poudre-lait de beauté*, *l'appareil de prise de vues*. Further examples showing how many shades of meaning can be expressed by a single preposition are *brosse à dents*, *sac à mains* (where to be

perfectly explicit we would have to say "bag to be held in one's hands"), and *verre à feu*, in which *à* could be translated "to be used on." A curious extension occurs in *cuillerée à soupe*, more or less parallel to the English "table-spoonful," except that I assume we would, if we analyzed the word, tend to divide it "table-spoon—ful," where the French seem to be saying "table—spoonful." It might be noted in passing that purpose is occasionally expressed in similar constructions by *pour*: *papier pour réfrigérateurs*, *papier pour armoires*, and the like.

(3) The other use of *à*, i.e. "characteristic," can be attested to by countless illustrations in our *annonces*. One of the commonest types is that which means "bearing," "wearing," "owning," "having in it or on it" or something of the sort:

*cuisine à éléments métalliques*  
*caméra à posemètre incorporé*  
*chaussures à semelles rigides*  
*peignés (worsteds) à dessins quadrillés*  
*bol à oreilles* (bowl with ear-like projections for handles)  
*ingénieurs à nattes* ("engineers in pigtailed")  
*la gitane aux pieds nus* (note use of article with *à*, which is almost sure to be the case if the noun being described itself has the definite article)  
*l'homme à l'Hispano*

(4) Another type, similar to the above but expressing "containing," "made with," "accompanied by" or the like, regularly has the article with *à* whether the first noun has one or not:

*crème à la vanille*  
*biscuits au chocolat*  
*café au lait*  
*vin apéritif au quinquina*  
*le stylo aux lignes révolutionnaires*  
*des robes aux lignes et aux coloris mode* (note use of terminal noun without either article or particle, a quirk of advertising jargon of high frequency, e.g. *soulier en calf velours*, *semelle cuir*, etc.)

A curious variant of this class is exemplified by *interrupteur au pied* where *au* apparently means "operated by."

(5) Still another class of expressions indicating "characteristic" is that of the type *roule-*

*ment à billes*, in which *à* seems to imply "functioning by means of," or "functioning thanks to:"

*poste à transistors*  
*briquet à gaz*  
*machine (à dicter) à chargeur automatique*  
*stylo à bille* (ballpoint pen)

Sometimes the *à* phrase deals with a process or a quality rather than a concrete substance:

*modèle à automatisme contrôlé*  
*stylo à mécanisme*

*une cuisinière à feu continu*

(to be sure, *feu* and *mécanisme* can be thought of as concrete in a sense)

*encre à réaction*

*un élément spécial à élasticité progressive*  
*ses chauffe-eau électriques à accumulation*

Almost identical with these are expressions in which *à* appears to mean "having as a special ingredient or characteristic:"

*encre à tension superficielle élevée* (high surface tension)  
*pneu à grand volume d'air*  
*matière à base de résine*  
*tapioca à base de manioc*  
*modèle à prix modéré*

Not to carry this particular discussion further, it should be evident that advertising texts can furnish us with innumerable illustrations of both grammar and vocabulary of practical use. The entire list of examples given in this article was taken from fewer ads than would appear in a single issue of *Paris-Match*. Inasmuch as this kind of material is easily available, up to date, and not burdened with considerations of literary values, it would seem to be an ideal supplement to a formal study of grammar and syntax. Used wisely, it could, without interfering at all with other aspects of language study, form a welcome addition to our teaching tools. I feel sure that any teacher who found such a tool useful in bringing the mechanics of language to life for his students would feel like agreeing that "it pays to advertise."

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## *Choral Pattern Drills*

I HAVE been struck with a misconception about the nature of learning in the language laboratory and the classroom which I have heard in conversation after conversation with FL teachers and recently even seen in print. It is the belief that while the laboratory makes it possible for each student, simultaneously with others, to respond to stimulation from the master tape or from the teacher, *the same response is also possible, of course, through choral drill.* This is not so. When a pattern drill, i.e., a stimulus-response exercise, is done in chorus in class, one or perhaps two students are *responding*, the others are *repeating*.

### I. RESPONSE VS. REPETITION

In the mechanical phase of language learning the teacher can elicit two types of oral production from his students: repetition or response. The exercise in which he would achieve the former is mimicry-memorization type;<sup>1</sup> the type in which students respond is called a pattern drill.<sup>2</sup> In the first the learner hears a model and imitates it; in the latter he hears a stimulus and responds to it. "Listen-and-repeat" practice is a vital stepping stone in the cumulative learning process but the method of "stimulus-and-response" is far more effective for achieving mastery of structure and form and constitutes the necessary intermediate step between memorization of models and free conversation where thought can begin. It is easy to see why: in mimicry-memorization the learner's verbal behavior is echoistic, i.e., he merely repeats the model. In a pattern drill the learner's verbal behavior becomes creative, i.e., he is challenged to re-work and manipulate the language, and, in doing so, he actually creates the structures and forms on his own.

### II. MORE THAN MERE SEMANTICS

The differentiation between the learners' activity in repeating and responding is crucial to understanding why a pattern drill done in chorus in class is not "the same" as in the lab.

For in a chorus drill in class it is literally only one student who has a chance to respond: all the other students are automatically merely forced to repeat after him. He replaces the teacher's stimulus. He becomes in effect the model (and often a wrong one to boot), while the others are turned *nolens volens* into his echo. In short, it is only in the language laboratory, where all the learners can speak up simultaneously and yet individually without hearing each other, that the pattern drill is of the stimulus-response type, i.e., creative learning. When carried out in class, it degenerates into mere rote learning for all those who start to respond a split second after the first student's response. The greater part of the class is never given a chance to do it alone and hence is cheated out of the very purpose of the pattern drill method. As a result the "quick" learners who are first to respond get the most practice and learn faster and faster while those whose verbal behavior is subverted into a puerile

<sup>1</sup> Sample of Mimicry-Memorization Practice: *Listen without repeating.* Takka mau li pupa? Nix, pupapum ma. Takka mau li pupa? Nix, pupapum ma. Takka mau li pupa? Nix, pupapum ma. *Now listen and repeat.* Takka mau li pupa? (pause) Takka mau li pupa? (pause) Takka mau li pupa? (pause) Nix, pupapum ma (pause) Nix, pupapum ma (pause) Nix, pupapum ma (pause) Takka mau li pupa? (pause) Nix, pupapum ma (pause) Takka mau li pupa? (pause) Nix, pupapum ma (pause) Takka mau li pupa? (pause) Nix, pupapum ma (pause) Takka mau li pupa? (pause) Nix, pupapum ma (pause) END. The example is in the dialect of the Oreille Percée tribe.

<sup>2</sup> Sample of Creative Pattern Practice: *Listen and repeat.* I see a house (pause) I see two housum (pause) I see a car (pause) I see two carum (pause) I see a book (pause) I see two bookum (pause) I see a girl (pause) I see two girlum. *Now try it on your own. Say that you see two of the following. Always repeat the correct response.* A house (pause) I see two housum (pause) A car (pause) I see two carum (pause) A book (pause) I see two bookum (pause) A girl (pause) I see two girlum (pause) A lamp (pause) I see two lampum (pause) A boy (pause) I see two boyum (pause) END. Note that if the plural of monosyllabic nouns in English were formed by the addition of *um*, we would be saying it that way, because that's the way it would be said.

echo fall back further and further. Inevitably the gap or learning lag between the two widens progressively with each class.

In conclusion, I should like to say that we must be wary of claiming that the kinds of activities that can be carried out in the lab can be done with equal effectiveness in the classroom, or vice versa. Each locale can boast of unique characteristics which are psychologically favorable to several of the distinct phases

in the cumulative process of learning a second language. Once we accept an "equal but separate" status for lab and class and assign to each the job which it can do most effectively and efficiently, our task of integrating the machine and the live teacher will be greatly facilitated.

G. MATHIEU

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### *Foreign Languages in Swedish Schools*

The study of English will be compulsory from the fourth year of Sweden's new nine-year basic school, according to a bill that will soon be submitted to the Riksdag. As the second foreign

language in the basic school, pupils may choose between French and German in the seventh grade. Russian and Spanish are offered in the secondary school.

\* \* \*

### *Is a Foreign Language that Tough?*

A few years ago the State Department decided that its Foreign Service Officers would have five years in which to learn at least one foreign language or they would be dismissed. This policy was an attempt to satisfy Congress, which had complained about the large number of "tongue-tied" diplomats serving overseas. Language-learning results in the State Department have, in general, been good. In about two years more than 60 per cent of its officers had a useful knowledge of a foreign language as against the earlier figure of 45 per cent. And the percentage is continuing to go up.

The United States Information Agency, whose Director George V. Allen claimed as its job, to "help develop among people overseas a sympathetic understanding of American life, culture and national purposes," was also under serious attack by Congress for its lack of language proficiency. As a result, Mr. Allen, who retired on December 1, 1960, decided early in 1959 that beginning in 1962 no Agency Foreign Service Officer would be eligible for promotion unless he possessed a tested useful knowledge of at least one foreign language.

The USIA's language proficiency testing program, which began in January 1959, showed that only 45 per cent of the officers had a useful speaking knowledge of at least one foreign language. The report was embarrassing to Agency officials, since during the budget hearings a House Appropriations subcommittee in April 1959, the Agency's Director of Administration had told the committee that "60 percent of our Foreign Service Officers speak one foreign language."

According to Agency sources, recent results of testing still show that less than 50 percent of the officers possess a useful knowledge of one foreign language. It was pointed

out that since less than 50 percent of the officers had the language knowledge required under Allen's plan, more than 50 percent would theoretically never be eligible for promotion. And so the United States Information Agency has changed its mind about its plan to make language a requirement for promotion among its overseas personnel. A recent Agency Circular (Nov. 1960) revoked the provision of the earlier circular of July 1959, which made a specified language proficiency "an absolute condition of promotion in the Agency's foreign service after July 1, 1962."

The new circular merely calls for "an admonition to promotion panels to take into consideration, when determining the promotability of an officer, the efforts he has made to acquire language proficiency." In short, the new circular announced the Agency's intention to establish only a promotion priority provision for those with certain language attainments. An informed source in the Agency said that the new circular had been the result of pressure from senior officers who lacked the knowledge proficiency and who would have had less chance for promotion under the original regulation.

The new circular was not welcomed by those officers who since July 1959 had spent hours trying to learn a foreign language so that they could qualify for promotion under the earlier circular. On the other hand, it was received with relief by those officers who had never even tried to learn a foreign language and who had opposed the original provision. The revocation in the new circular of the provision in the old one was described as part of "the plan to step up the Agency's language training programs" Logical!

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## A German Class in the Soviet Ukraine\*

IT WAS a personable, neatly dressed veteran in his mid-thirties whom the directrice of Kiev's German School No. 117 had assigned as host during our visit. His fluent and idiomatic German retained just enough of an accent to prove that Ukrainian rather than German was his mother tongue.

"I would like to have you visit one of my classes," he remarked in German, "but I do not one at this hour. Perhaps you would like to visit a group of sixth-graders just beginning the second year of the language. Most of them are 12-13 years old."<sup>1</sup>

"As the directrice told you, we began teaching German in the second grade only a short time ago. Most of our students had already passed beyond this level. To take care of them we have had to offer German starting in the fifth grade just as in the regular schools. When the students now beginning the language in the second grade reach their eighth year in school we expect to be able to teach up to half our courses—history, geography, world literature, etc.—entirely in German."

The classroom into which our host led the way resembled that of an American school of 1900-1910. Like most of the world's classrooms today, it was painted a light green. Except for two potted plants on the window sills, a small blackboard on the front wall, a desk for the teacher, and three rows of double benches, it was completely barren. There was not even the usual portrait of Lenin. As in American schools at the turn of the century the benches increased in size from the front to the back of the room.

Occupying them were 25 pupils in the uniform of the Soviet school. The nine girls in the class wore brown dresses and black pinafores. Their hair was braided in pigtailed and tied with red bows. The sixteen boys sported navy blue uniforms of the type sometimes worn by members of concert bands in the United States. Nineteen of the pupils displayed scarlet neckerchiefs signifying membership in the Pioneers, the junior branch of the Young Communist League.

Seeing us, the class rose and stood at attention.

"Heute haben wir Besuch—einen Professor aus Amerika," our host informed the group.

"Nehmen Sie bitte Platz," added an elderly woman with a perceptible Ukrainian accent. She motioned to an empty bench in the rear corner. Then turning to the class she directed them to sit down.

Her mechanical handling of the ensuing recitation indicated that she was a veteran of many years' experience. Apparently she was taking advantage of the USSR's regulation permitting teachers to draw full pensions at age 55 in addition to full salary if they continue in active service. That the vanities of this world no longer interested her was evident from her crudely bobbed hair and lack of makeup. Her white cotton blouse, dull grey sweater, dark blue skirt, and black shoes and stockings suggested an elderly *Hausfrau* about to do a little weeding in the garden on a chilly morning.

Today's lesson was a selection in the textbook on *Die Schultasche*. "Was liegt in der Schultasche?" asked the teacher. Almost every pupil showed that he knew by raising his right hand to the level of his temple in a kind of inhibited salute. Waving the hand above the head is not considered cultured in the USSR.

The teacher called on Vladimir. The lad rose and stepped to the front of the room. "In der Schultasche liegt ein Bleistift."

The teacher repeated his answer: "Ja, in der Schultasche liegt ein Bleistift. Was noch?"

Vladimir remained silent. Apparently he had told all he knew. The teacher nodded toward Olga. Advancing to the front of the room she stood beside Vladimir. "In der Schultasche liegt eine Füllfeder und ein Radiergummi."

\* During August and September 1958 Dr. Kaulfers visited schools of the USSR, principally in Moscow, Leningrad, Kiev, Iasnai Poliana, the hometown of Leo Tolstoy, and Tashkent, the capital of Uzbekistan.

<sup>1</sup> Soviet children do not enter the first grade until age 7. Hence they average a year older than American boys and girls of like grade in school.

The teacher nodded approval. "Gut!" she said. "Setzt euch!" Receiving the command, Olga and Vladimir returned to their benches. No one sits down in a Soviet classroom until told to do so. In this respect, Ukrainian schools follow a custom observed in many countries outside the Iron Curtain.

The remainder of the forty-five minute period was given over to learning the nominative, genitive, dative, and accusative singular of the new words in the lesson. In a thin 6×8-inch notebook (closely resembling the essay examination booklets used in American universities), Sonja had written the declension for *die Mutter* and *der Stuhl*

N die Mutter	der Stuhl
G der Mutter	des Stuhls
D der Mutter	dem Stuhl
A die Mutter	den Stuhl

Apparently these words were to serve as models in writing out the declensions of such new terms as *die Schultasche*, *die Füllfeder*, *der Radiergummi*, *der Bleistift*.

The teacher called on individual pupils to write the declensions of the new words on the blackboard. Their corrected work then served as models for the students at their seats to use in appraising their own productions. Except for an occasional aside by way of explanation in Ukrainian, this part of the lesson was conducted in German. No attempt, however, was made to use the German script.

The procedure was so dull and mechanical and so snail-paced that an American class of like size would surely have become restive and inattentive. These Ukrainian children, however, did the teacher's bidding quietly, never speaking except when addressed by the teacher, never making a move until told to do so. The unsmiling, stoic expression on their faces indicated that school to them was serious business. They would doubtless have been surprised had anyone asked if they "liked" to study German or "enjoyed" the course. Even to teenagers such questions would seem irrelevant in the USSR.

"I have a second-year class like this the next hour," our host remarked in German when the

period ended. "It is a small group of only 13 pupils. Most have parents of German extraction. I would like to have you visit it. We meet in this same room."

After the class was seated the veteran plied the pupils with questions to demonstrate how much German they had learned. Each leading question set off a chain reaction of subordinate questions on the same topic, e.g.,

- Den wievielten haben wir heute?
- Wie heißt unser Text?
- Wie ist das Wetter heute?
- Wie sagt man auf deutsch . . . ?
- Was ist under Sprichwort für heute?
- Wie spät ist es auf dieser Uhr?

In connection with the last question the teacher used a cardboard clock dial with movable hands. Hardly five inches square, it differed from similar dials used in American foreign language classes mainly in that it was so much smaller than teachers in the United States would venture to use.

The pupils' replies to all questions were fluent and correct. However, they were dealing exclusively with familiar content. Moreover, none of the questions was more difficult than many junior high school pupils learn to answer in the first ten weeks of beginning German. The performance, while unimpressive, was interesting as an example of what an experienced Ukrainian teacher considered good performance on the part of 12- and 13-year olds just beginning their second year of German.

The veteran was obviously pleased with himself, his pupils, and our expression of appreciation for having been allowed to visit the class. Before leaving we mentioned that it would be a pleasure to serve as his hosts should he pay a return visit to the United States. His eyes brightened at the mere thought of the possibility. However, he seemed aware of the difficulties. His parting words were "Arbeiten Sie für den Frieden."

The only reply that seemed relevant at the time was "Gleichfalls; das müssen wir alle tun."

WALTER V. KAULFERS  
University of Illinois

# Audio-Visual Materials

## I. FRENCH

### 1. Films:

*The Case of Dr. Laurent.* 90 min. English dialog version or French with English subtitles available. Paris doctor introduces new technique of painless childbirth into backward provincial village. Approved for adults and older adolescents. (Brandon)

*La fille du puisatier.* 120 min. The old well-digger's daughter gives birth to an illegitimate child fathered by a young aviator called off to war before the child's birth. The wealthy paternal grandparents accuse the well-digger of blackmail when he and his daughter attempt to tell them of the situation. When word arrives that the aviator has been killed, his parents attempt to make amends and offer their home to his child and its mother. The young pilot is safe, however. (Brandon)

*Foreign Language Films for Beginners.* Two films by Coronet. See "Teaching."

*France actuelle: Le pays et ses habitants (Modern France).* 12 min. Here is the France of today, from the wheat fields of Normandy to the steel mills of Nancy. Steel workers, grape growers, fisherman and the truck gardeners are all here to give new meaning to the study of the French language. (Coronet)

*Jour de fête (The Big Day).* 75 min. Apply for rental. A hilarious farce, reminiscent of Keystone comedy, details the antics of an eccentric postman. (Brandon)

*One Road.* Color. 25 min. Free loan. Shows the free world's highway routes as seen by two test drivers on an automobile trip around the world with a 1958 Ford. (Ford Motor Co.)

*A Nation's Work.* 40 min. Free loan. Shows French industry in 1957-58, including coal, water power, oil, transportation, raw materials, chemical industry, etc. English narration. (Facsea)

*Le soleil se lève à l'est.* Color. 25 min. Free loan. Description of the province of Lorraine along the Moselle River. (Facsea)

*Three Feet in a Bed.* 79 min. Rental: \$45. Fernandel, an unsuccessful vacuum cleaner salesman, is involved with a rich Argentinian woman who thinks he is the painter with whom she corresponds and with whom she is in love. Upon realizing that the lady owns 400 hotels in Argentina, the salesman goes along with the ruse. (Contemporary)

*La vie dans une ferme française.* 12 min. French version of *Life on a French Farm*, re-reviewed in the *MLJ*. (Coronet)

*The Would-Be Gentleman. Le bourgeois gentilhomme* with English subtitles. A Pathé film directed by Jean Meyer of the well known French classic. (Contemporary)

### 2. Filmstrips:

*La France administrative, La France agricole, La France commerciale, La France industrielle.* 15 minutes each. No sound. Text in French presenting the materials indicated. (Facsea)

*French Language Filmstrips.* (Two.) Color. \$7.95 each, with record and manual. A visit to a Canadian wheat farm, forests and logging camps. These areas serve as background for conversation in French. (Bowmar)

*Le Roussillon.* 15 min. Free loan. Scenes of this ancient province of southern France. Text in French. (Facsea)

*Southern Europe.* Five filmstrips. \$30 for set. Color; an average of 55 frames each. France, Spain, Switzerland, Italy and Portugal. (EBF)

### 3. Records:

*A Child's Introduction to French.* One 12" 33½ LP. \$1.98. Songs, games and conversation aimed to teach French. (Golden)

### 4. Tapes:

*Spoken and Written French.* 12 reels, 7" 7.5 ips for Book I of Fernand Marty's text of the same title: \$35. 19 reels for Book II: \$50. Individual reels: \$3.50 (AV-Publications)

## II. GERMAN

## 1. Films:

*Operation Hamburg.* 12 min. Color. Free loan. Shows some of the operations at the German airport at Fuhlsbuettel, Hamburg. (Lufthansa)

*Rendezvous with Europe.* (1959). 47 min. Color. Free loan. Illustrates how an average American family can take a trip to Europe. (Lufthansa)

## 2. Slides:

*Bavarian Alps.* Color. Free loan. Set of 51 slides showing the scenic beauty of the Bavarian Alps. (German Tourist)

*Costumes.* Free loan. Set of color slides showing picturesque costumes from various parts of Germany. (German Tourist)

*Marburg.* Free loan. Set of 51 color slides with scenes of the city. (German Tourist)

*The Rhine from Wiesbaden to Cologne.* Free loan. Set of 53 color slides with scenes along the Rhine. (German Tourist)

## III. ITALIAN

## 1. Films:

*Le Notti di Cabiria* (Nights of Cabiria). 110 min. Apply for rental rates. Federico Fellini's moving drama of a waif of Rome. (Brandon).

*Vitelloni.* 104 min. Rental: \$45. This film describes jobless young men supported by parents and friends, with useless lives spent in the pursuit of physical pleasures and money. (Contemporary)

## 2. Filmstrip:

*Italy.* Color. \$6. Italy's place in the world at present and a review of her role in the 20th century. (Life)

## 3. Records:

"*Italian Imported Hi-Fi Records.*" A very complete collection of imported 33½ records on poetry, prose, theater, documentaries, covering works of such figures as Ariosto, Carducci, Dante, Petrarch, Leopardi, De Filippo, Manzoni, D'Annunzio; also Hamlet, and the poetry of Lorca in Italian, together with other novelties. Vittorio Gassman does many of the readings, 7" records: \$3.50; 10" \$5.50. (Orfeo)

## IV. SPANISH

## A. Latin America:

## 1. Films:

*Geografía de Sud América. Los cinco países del norte.* 12 min. Spanish version of *Geography of South America*, reviewed in the *MLJ*. Includes Colombia, Venezuela and the three Guianas. (Coronet)

## 2. Filmstrips:

*The Incas.* Color. \$6. Detailed photographs of the architectural remains of this rich and complex culture. (Life)

*Latin America: The Land and its People.* Color. Set of 5: \$27; \$6 each. Titles: Latin America, Land of Many Wonders; Coffee; Airplanes, Llamas and Revolutions; Bananas Grow Upside Down; For America's Sweet Tooth. Average 45 frames. (McGraw-Hill)

*Living Animals of South America.* Color. \$6. Shows unusual creatures of the pampas and jungles in dramatic paintings and amazing photographs. (Life)

*Our South American Neighbors.* Five filmstrips. Average 60 frames. \$15 set; \$3 each. Argentina, Brazil, Peru, Chile, Colombia and Venezuela. (EBF)

*South America: Along the Andes.* Set of six filmstrips. Color. \$6 each. Titles: The New Venezuela, Mountain Farmers of Colombia, Along the Equator in Ecuador, Inca Lands in Peru, Highland People of Bolivia, and The Pan American Highway. (EBF)

*South America: Eastern and Southern Lands.* Six filmstrips. Average of 51 frames each. \$6 each. Titles: Farmers of Argentina, Ranch and City in Uruguay, People of Paraguay, Desert to Forest in Chile, Amazon Village, and New Coffee Lands in Brazil. (EBF)

*Tierra del Fuego and the Andes Mountains.* Color \$6. Life of the Indians inhabiting the region. (Life)

## B. Argentina:

*Symphony in b Flat:* Prizewinner, Brussels 1958 International Experimental Film Festival. A biting and original satire from the Argentine. Set in the future, the film explores some of the rather "unexpected" effects of radio-active

fallout in a disconcerting mixture of Rabelais and Charles Addams. (Cinema 16)

#### C. Bolivia:

*People Like Mario.* 28 min. Sale: \$125. Bolivian nurse attempts to establish health center in the Andes. (CMC)

*Tin From Bolivia.* 20 min. Free loan. Made in cooperation with the Patino Mines and Enterprise Consolidated Co. Shows the story of mining, milling, smelting and refining of tin in the Andes; final scene at a smelter in Texas City, Texas. (U. S. Bureau of Mines)

#### D. Brazil:

*The Chocolate Tree.* 27 min. Color. Free loan. An imaginative history of chocolate and its importance in world trade, picturing the growth and harvest of cacao trees in Brazil and the making of cocoa and chocolate products. (Modern Talking)

*Mother of Acari.* 10 min. Portrays the establishment of a modern maternity and child welfare clinic in Acari, a small town in northeastern Brazil. (UN)

#### E. Cuba:

*Cuba.* 14 min. Color and B&W. Free loan. Presents a colorful visit to Habana and Varadero Beach. (Guided Tours)

#### F. Guatemala:

*Big Risk.* 22 min. Color. Free loan. Exploration for oil in Guatemala, narrated in Spanish by José Flamenco, a well-known radio commentator. Scenes of interest. (Modern Talking)

#### G. Mexico

##### 1. Films:

*Juan y su burrito.* 11 min. Sale: \$60. Beginning Spanish narration about a Mexican boy and his burro. (Coronet)

*Power Changes Mexico.* 17 min. Sale: \$65. Shows the work of the Mexican government's Federal Electricity Commission which is financing with loans from the World Bank much needed electricity for rural and industrial development. (Contemporary)

*Sea of Cortez.* Color. 14 min. Free loan. Shows skin diving with a background of scenic beauty. Made in the sunset sea of Mexico. (Alumna)

*Tehuantepec.* 10 min. Color. Shows thatched roofs, picturesque countryside, women in the market, men at work, colorful costumes, a wedding party and a fruit festival. (Castle)

##### 2. Filmstrips:

*Living in Mexico Today.* Seven filmstrips (1960) with records or tapes and complete Spanish text. \$55. (CMUC)

*The Maya.* Color. \$6. Reveals the evidence of the culture which flourished in Yucatán for centuries before the earliest explorers reached the shores of the Americas. (Life)

*Mexico and Central America.* Six filmstrips, average 50 frames. Color. \$36 for set. Titles: Ranch in Northern Mexico, Town and City in Mexico, Farmers in Mexico, People of Guatemala, Costa Rica, The Rich Coast, Panama and the Canal. (EBF)

##### 3. Records:

*Living in Mexico Today (La Vida en México Hoy Día).* Also on tapes. Kit of seven color filmstrips with narration on records (and tapes). Seven records; seven 3.75 ips reels, dual track. Narrated by native speakers. Teacher's guide. Content includes transportation in Mexico, recreation, working, education, housing, markets, and shopping, and places of interest. Each filmstrip: \$4.50. Set with records, guide, booklet: \$57 (Curriculum)

#### H. Nicaragua: Filmstrip:

*Nicaragua Today.* 40 frames, color. \$6. The land and its products, the people and their activities. Scenes of Managua, Leon, Granada, boy scouts, public buildings, etc. Accompanied by a booklet. (Rosene)

#### I. Perú:

*People of the Andes.* 10 min. Color. Produced by EBF; second edition, Describes Indian descendants of the Incas in the Peruvian Andes. (Texas)

#### J. Spain

##### 1. Films:

*España: Tierra y Pueblo.* 12 min. \$60. A visit to Seville, Madrid and central plateau reveals the bustling urban life, farming methods and

historic sites which characterize modern Spain. (Coronet)

*Pablo Casals Breaks His Journey.* 10 min. Rental: \$4. A United Nations Film. Shows Casals being greeted on his arrival at New York International Airport, coming to the United Nations Headquarters and meeting the Secretary-General. In the Security Council Chamber he explains how he came to change his mind toward the United Nations and to lend his services in order to persuade musicians all over the world to give their art in the interest of world peace. (Contemporary)

*Spain: The Mateo Family of Madrid.* 16 min. Sale: \$130. Emphasis on social studies, geography, history, the Spanish language, clubs and adult groups. (Frith)

#### 2. Filmstrips:

*Mediterranean Europe.* Six filmstrips. Average of 49 frames each. \$36. Titles: Farmers of Portugal, Po Valley and the Alps, Two Spanish Towns, People of Yugoslavia, Rhone Valley in France, Village in Greece. (EBF)

#### 3. Tapes:

*Folk Songs of Spain.* 7.5; 3.75 ips. Content: Consejos, Donde vas a por agua, Canto de romería, Los cuatro muleros. (EMC)

*Spanish Tapes.* A collection of 24 excellent tapes with literature, history, music and poetry. Most tapes are 7.5, some 3.75 ips; the average length is 1200 ft. Works taped with native voices are El escándalo, poem from the Romancero, Lazarillo, a play by Calderón, Guzmán de Alfarache, La Malquerida, Yerma, Doña Rosita, Intereses creados, Bodas de sangre, Vida es sueño, Mocedades del Cid, Vizcaíno fingido; España en América, Colón. Seven tapes with music, including modern composers and folklore. Average price per tape: \$4. (Spanish Embassy)

### V. RUSSIAN

#### 1. Films:

*Potemkin* (Also known as *Battleship Potemkin*.) 67 min. Apply for rental rates. Musical score, English titles, no dialogue. Originally a silent film with sound added in 1951. Based on an incident which occurred on the "Prince Potemkin" during the 1905 uprising. The

sailors themselves and the people of Odessa were used as actors. (Brandon)

*The Return of Vasili Bortnikov.* 110 min. Russian dialog with English subtitles. The last film of the great director Pudovkin; describes the return of a war veteran to civilian life and the personal as well as social problems he encounters. (Brandon)

#### 2. Filmstrips:

*The Great Volga.* Color. \$6. Photographs of new apartments and waterfront slums, churches and graveyards, village streets, a state farm worker's village, the Kremlin, hydroelectric stations. (Life)

*People of Russia.* \$2.50. Attempts to show how present-day Russians live, work and play. (Life)

#### 3. Cards:

*Russian Classroom Wall Cards.* 30 classroom object cards in Russian. (Other languages also available.) \$2.95 per set. (Arizona)

#### 4. Record:

*Russian for Children.* LP with guide: \$4.95. Uses the current hear-repeat-speak approach. (Ottenheimer)

### VI. MISCELLANEOUS

*Colorslides.* Integrated Sets. 520 color slides, covering all phases of Western art, from the paleolithic times to present. Collections with unified treatment of each phase of art history. Also 250,000 colorslides for sale or rental for art education or research. Also written lectures. Write for information. (Am. Library)

### VII. TEACHING AIDS

*Foreign Language Films for Beginners.* Designed to enrich vocabulary. Four in Spanish: Una familia de petirrojos, Una gallinita sabia, Juan y su perrito, El patito feo. Two in French: L'automne est une aventure, Le vilain cavetón. Each 12 min. \$60. (Coronet)

*Language and Linguistics.* Series of thirteen 30 min. films covering the nature and development of language and its importance for the way we think and perceive the world. Features Dr. Henry Lee Smith of the University of

Buffalo. \$125 per title. Available also on a rental basis. (Net)

*Listen-Speak-Learn.* 20 min. Color. The use of electronic teaching labs in teaching foreign languages demonstrated in high school installations. (Rheem)

*Saludos amigos.* A set of thirty-five 15 min. films designed to teach Spanish in elementary grades. Central figure is Dr. Manuel Guerra. (Pacific Productions)

*Spanish Classroom Wall Cards.* \$21.95 per set. 32 classroom object words in Spanish each on a very sturdy 2.5"×11.25" card. Words printed in black ink. Teacher's master list and English translation. (Arizona)

*Teaching Language Skills.* 8 filmstrips, 6 LP 12" records. \$52. Produced for teacher training by Los Angeles City Schools A-V Center for children through the 6th grade. (Weidberg)

*Texts and Exams for Depth.* (Spanish.) \$4.95 per set. Both written and on tape. Ten exams. (Arizona)

JOSÉ SÁNCHEZ

*University of Illinois (Chicago)*

#### KEY TO DISTRIBUTORS AND PRODUCERS

American Library Color Slide Co., 222 W. 23rd St. N. Y. 11  
 Alumna Craft Boat Co., 1515 Central Ave., N.E., Minneapolis 13, Minn.  
 Arizona Language School, 908 N. 3rd St., Phoenix, Ariz.  
 A-V Publications, Box 185, Wellesley, Mass.  
 Bowmar, Stanley, 12 Cleveland St., Valhalla, N. Y.  
 Brandon Film Co., 200 W. 57th St., N. Y. 18  
 Castle Films, 30 Rockefeller Plaza, N. Y.  
 CMC: Center for Mass Communication, 1125 Amsterdam St., N. Y. 25

CMUC: Children's Music Center, 2858 W. Pico Blvd., Los Angeles 6, Calif.

Cinema 16, Dept. BB, 175 Lexington Ave., N. Y. 16

Coronet Films, 65 E. S. Water St., Chicago 1, Ill.

Contemporary Films, 13 E. 37 St., N. Y. 16

Curriculum Materials Center, 5128 W. Venice Blvd., Los Angeles 19, Calif.

EBF. Encyclopaedia Britannica Films, Wilmette, Ill.

WMC Recordings Corp., 806 E. Seventh St., St. Paul 6, Minn.

FACSEA, 972 Fifth Ave., N. Y. 21

Ford Motor Co., Dearborn, Mich.

Frith Films, 1816 N. Highland, Hollywood 28, Calif.

German Tourist Information Office, 11 S. LaSalle St., Chicago 3, Ill.

Golden Records, 630 Fifth Ave., N. Y. 20

Guided Tours Productions, P. O. Box 537, Crystal River, Fla.

*Life Magazine*, 9 Rockefeller Plaza, N. Y. 20

Lufthansa German Airlines, 555 Fifth Ave., N. Y. 17

McGraw-Hill, Film Division, 330 42nd St., N. Y. 36

Modern Talking Pictures Service, 3 E. 54th St. N. Y. 22

NET Film Service, Indiana University, Bloomington, Ind.

N. Y. *Times*, Editorial Activities, 229 W. 34rd St., N. Y. 30

Orfeo Importing Co., 30 Avenue A., Rochester 21, N. Y.

Ottenheimer Publishers, 4805 Nelson Ave., Baltimore 15, Md.

Rosene, Russ and Rita, 720 Skyland Dr., Sierra Madre, Calif.

Pacific Productions, Inc., 414 Mason St., San Francisco 2, Calif.

Rheen Califone Corp., 1020 La Brea Ave., Hollywood 38, Calif.

Spanish Embassy, Att.: Juan R. Parellada, Washington D. C.

Texas, University of, Visual Instruction Bureau, Austin, Tex.

UN Film Board, United National Film Division, 42nd at 1st Ave., N. Y. 17

U. S. Bureau of Mines, Pittsburgh, Penn.

Weidberg, Luther, 1104 Fair Oaks Ave., South Pasadena, Calif.

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#### Planning a Language Lab

The first of a dozen do's and don't's for planning and operating a language lab or an electronic classroom in a high school issued by the Foreign Language Program Research Center of the Modern Language Association is: DO hire a consultant (not employed by a lab

equipment manufacturer), to help you plan, evaluate bids, do the final checking of installed equipment. DON'T try to do it yourself; planning a lab requires as much knowledge as planning a school *and* a radio station.

\* \* \*

## Notes and News

### Freshman FLs for Future Language Teachers

With so many future foreign language teachers entering college without training in one or more of the languages they will eventually teach, new approaches to language training are necessary. Our concentration so far has been on the language laboratory. We have given comparatively little attention to format. This article suggests the overthrow of a tradition.

That tradition is the three, four, or five hour a week beginning foreign language course in our colleges. I suggest that we could increase the time given to beginning language students planning to teach FLs to ten hours a week, i.e., two hours a day five days a week. This means ten hours a week with the teacher in the classroom as well as group work in the language laboratory. Such a program, with concentration on the four basic areas of emphasis in language training (listening comprehension, speaking, reading, and writing), would lead to more competent language teaching in the future. Undoubtedly this has been tried in the past, but not widely, and not with specific application to future language teachers.

The main advantage that such a plan offers is concentration. In one year a student would learn to speak the language he is studying with a degree of competence; he would also understand it spoken and be able to read it and write it at an intelligent level. The knowledge that he would be able to use a foreign language in one year's time would encourage the student so that he would work harder and with more interest.

Time is always one of the major problems in teaching. The language teacher hears the sound of its hurrying chariot as threateningly as anyone does. A ten hour course could save time because it would make the grammar review all but unnecessary. The usual second year review has two purposes: reinforcement and the supplementing of material given during the first year. With more time in the first year, grammar could be given at a less neck-breaking pace so that the teacher could decrease reinforcement time; the more gradual approach means more thorough learning. The intricacies of grammar normally left out of the first year course could be discussed in detail and would reinforce basic grammatical learning. For instance, instead of a German student's learning a few of the verbs which take a dative object, he could learn all of the more common verbs of this nature; this would impress the irregularity on his memory more than would a fleeting glance at *helfen*, *danken*, and *dienen*.

When the student thus trained reached his sophomore year, he would be doing junior level work and would be equipped to take any of the upper division literary or cultural courses. (Upper division courses would include at the

appropriate stage, the next three areas of competence recommended by the MLA: cultural knowledge, linguistic analysis, and professional preparation.) Without apologies, these courses could be given entirely in the foreign language, thus strengthening the first year attainment in listening, speaking, reading, and writing. We must reluctantly admit that many of our college students cannot now handle the foreign language at the third and fourth year level with even minimum competence. While the fault may sometimes be that of the teacher, it is just as often that of the inexorable traditional schedule of classes which reflects an unrealistic attitude toward the time necessary to master a foreign language. With stress on the skills of listening, speaking, reading, and writing, in that order, for ten hours a week in the first year, no question of competence for upper division courses arises.

That competence would assure us of better language teaching in the public schools. No matter how inadequate the state certification requirements for teaching in the major (and especially in the minor) language, we would know that every future language teacher had first attained the minimal competence. If the student then did not go much farther than the minimum requirements, our conscience would be easier.

Objections present themselves. To still some of them, I first want to say that this plan comes in part from practical experience. At Robert College in Turkey I taught a concentrated English course to students who had not previously studied the language. For three hours a day during a full academic year they prepared themselves to enter engineering classes, conducted in English, the following year. Their progress was surprising, and it is even more surprising in retrospect when I compare it with the progress of American students spending about the same time on a language over a three year period. The students could give hesitant speeches after two weeks of instruction. Boredom was not a problem. Ultimately they succeeded in engineering classes where no linguistic concessions were made in the lectures. It is important to remember that the course was *concentrated*, but not necessarily *intensive*, i.e., speeded up. A certain aspect of leisure separates this kind of course from the rapid summer course aimed at boiling down a year's instruction to eight weeks.

How can the program fit in with the rigid "general education" requirements of most American colleges? A shift from the traditional college schedule should be justifiable to the administration for the student who wants to teach languages. For when he enters his junior and senior years, he will have two or three language courses each year; his schedule can be adjusted so that he applies the

two hours a day to his freshman year when they will be used most efficiently. If he has to study two languages for his major and minor, most language teachers will agree he should not start two at the same time. He has an advantage if he has thoroughly mastered the basic grammar of one of them before he approaches the second (an advantage he does not have under the present system when he is reviewing French grammar while studying first year Spanish).

Some general education courses could easily be put into the second year program. In gaining minimal competence in a foreign language the student has a cultural experience which would more than make up for the dropping of some of the more doubtful general education courses. The two hour

class sessions make it much more likely that the teacher would utilize an infinite cultural variety with his students, more so than he could do now in two years. The basic aim of general education would be coincidental in language classes.

Finally, I would like to suggest that experimentation with efficiency in class scheduling is as important as experimentation in methodology. The suggested program does not fit into traditional scheduling, but if we are unwilling to make broad adjustments in our concepts, we are in danger of becoming static.

WILLIAM GILLIS

*Moorhead State College*

### Caminos

*Caminos*, a valuable and interesting publication for students of Spanish, is now in its second year of publication. It is an attractively-illustrated, sixteen-page monthly publication of The American School, Guatemala; the editor is Don Wilcox.

Published nine times per year (September through May), the magazine is intended for United States high school students of Spanish. However, the nature of the material is such that it can be used effectively with students of all ages and at all levels of language learning. It is intended to acquaint students with the language, literature, history, geography and culture of the Spanish-speaking people. Each issue contains a *diccionario* for the issue, a *vocabulario ilustrado*, a *cuento* by Lic. Ricardo Estrada h. (Editor of the journal *Universidad de San Carlos*), as well as poetry and numerous articles of interest concerning life in Guate-

mala and other Spanish-speaking countries. Also included are *crucigramas*, word games, recipes, etc.

To make the magazine effective as a teaching device, there are exercises which cover much of the reading material as well as periodic reviews. A supplement for the teacher is available in which are translations and explanations useful to those who are not completely familiar with the aspects discussed of the life of Spanish-speaking people.

The publication may be subscribed to as an individual, or at a group rate. The price per school year is \$3.00 individually, \$2.00 for groups of two to nine subscriptions, and \$1.50 each for ten or more subscriptions; address: *Caminos, Colegio Americano, Apartado Postal #83, Guatemala, C.A.*

EVELYN E. UHRHAN

*South Dakota State College*

### A Suggestion for the Preparation of Language Laboratory Tapes

One persistent criticism that is heard often from students and sometimes from teachers is that listening to taped questions and responses is dull to the point of closing one's mind to them. It would seem that the more alert and intelligent a student is, the more this is likely to be true. And quite understandably. They are subjecting themselves to a mechanical, impersonal process which demands little or no thinking on their part; in fact, thinking can be a hindrance. It lacks even the drama of brain-washing. A prime factor in this not enthusiastic response to the hour or so in the laboratory is the impersonal relationship between the master voice and the student. More often than not with commercial tapes, the informants are unknown to both teacher and student. The initial response one gets is comparable to that which one receives when a wrong number is dialed and the recording informs you of your error. It is like a voice from the dead; there is no personality involved and soon interest dies.

Experiences this year have convinced me that there is a way out of the above dilemma and no aspect of the learning process need be sacrificed. The method simply involves the use of informants whom the students know or can become acquainted with. In this particular case, first year tapes were made primarily by a young man from North

Germany, one whose family and educational background the author knew. Student interest has been heightened by the fact that he is not a typical German youth. He comes from a quaint, small town in North Germany, far removed from normal tourist traffic. He had known few Americans until recently, but has long been interested in American popular music and jazz via radio and tape recorder.

To afford the students a broader exposure, I also called upon a waitress in a hotel, also from a rural area, but this time from South Germany. Her soft, gentle German, colored by a Bavarian pronunciation, offered a fine contrast to the forceful, precise German of the Westphalian youth. My third informant was a doctoral candidate in linguistics at the University of Munich. His educational exposure, his study in this country, added a sophistication and suavity not found in the other two. The regional differences in the pronunciation of these three cause the students little difficulty and moreover present a far more realistic impression of the German language than does the cultivated voice speaking with a *Bühnenaussprache*.

Before the first year students began working with these tapes, they were introduced to the three informants by means of slides, letters, and facts learned about them through a brief, but close association. Trivial, but amusing

and revealing, incidents concerning them helped establish their identity as live individuals. The students were told that the informants knew about them and that the tapes were made for them. The bond between them becomes even tighter when one of the informants is caught in a slight error; they are further humanized and the students are delighted at their own astute critical ability. One example of this: is a lesson giving the names and the language of various countries in German, the North German states that "In Brasilien spricht man Spanisch." The friendly relationship, once established, can be maintained by correspondence—preferably by tape—but if not then the German letters can be posted or read aloud to the classes.

Such a plan can be expanded to cover all course offerings in the language; certainly the first two years, when the language is on trial, should be dealt with in a manner similar to this. The obvious criticism—that one cannot always go the country for one's tapes—is easily countered. All of us have contacts with native speaking individuals, either here or abroad. Just as effective would be natives in one's area; people whom one could introduce personally to the classes. Should this not be feasible, then certainly a contact could be made through a friend or an organization

to find an informant either in the country of the language or one living in this country. What greater stimulation could a student have to learn the language and manifest an interest in the people, should his informant be one of the hundreds of educated but destitute refugees from Cuba or East Germany, to mention only two? Such an opportunity, it would seem, would be mutually beneficial and could produce startling results far exceeding that of the primary purpose.

In summary, language tapes need not be acoustically or even linguistically flawless; it may not even be desirable if the teacher is aware of the deviation from the standard. The boredom of students, when confronted by "canned" voices, can be somewhat overcome by informants whom the students come to know. Though actually far from the class room, these informants can become personalities through the use of pictures, letters (taped or written), and through the narration of personally shared experiences on the part of the teacher. For an imaginative student, little more need be provided.

KENNETH KEETON

*Florida Presbyterian College  
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### *New England Modern Language Association May Meeting*

The Annual Meeting of the New England Modern Language Association will take place on May 13, 1961, at the Kresge Auditorium of the Massachusetts Institute of Technology, Cambridge, Massachusetts. The annual Officers' and Directors' Luncheon of the N.E.M.L.A. has been scheduled for March 11 at the Smith House, Cambridge, Mass.

The Annual Meeting of the Eastern Massa-

chusetts Group of the New England Modern Language Association took place on December 3, 1960, at the Girls' Latin School, Dorchester, Massachusetts. The newly-elected officers of the Eastern Mass. Group are Harry Zohn, Brandeis University, Chairman; Richard Merrill, Masconomet Regional High School, Vice-Chairman; Grazia Avitable, Wellesley College, Secretary-Treasurer.

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### *National Federation to Meet in Chicago December 30, 1961*

The transfer of the 1961 meeting of the Modern Language Association of America from Cincinnati to Chicago, announced by Dr. George Winchester Stone, Jr., the Executive Secretary of the MLA, means that the National Federation of Modern Language Teachers Associations, in accordance with a policy of long standing, will also meet in Chicago this year.

By vote of the Executive Committee of the Federation, there will be an Open Public Meeting, as in past years, on the evening of December 30. The topic will be announced later. The Executive Committee itself will hold

only one session, beginning at luncheon on December 30 and continuing as long as necessary to handle the Federation's business in executive session. This will avoid the necessity of meeting on Sunday, despite the growing American tendency—which many people find offensive—to treat Sunday as though it were just another business day. It will also permit delegates to the Federation to leave for home after the evening public meeting, and spend New Year's Eve with their families.

HENRY GRATTAN DOYLE  
*Secretary-Treasurer*

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## Book Reviews

*Andre Gide's the Return of the Prodigal Son.*

English Translation and Genesis by Aldyth Thain. Utah State University Monograph Series, VII, 4 (February 1960). Logan: Utah State University Press, 1960. Pp. 38.

We should be grateful to Professor Thain for providing us with an English rendition of *Le Retour de l'enfant prodigue*. Since the translator's task is, when dealing with a literary work of this quality, forbidding and nearly hopeless to start with, we should also refrain from complaining too loudly about inevitable imperfections. It is hard, nevertheless, not to express quiet regret when confronted with such unfelicitous details as "dénûment" rendered by "desolation"; "l'économie frère ainé" by "the economical elder brother"; "faisant crédit" by "doing credit"; "je sais un enfant" by "I know that a child"; "qualité" by "virtuous"; and "j'y domine" by "I already fly above them." One is also puzzled at noticing "au défaut de la colline" become "over the crest of the hill" in one place, "through the dip of the hill" in another; "bien" becomes "estate" in one sentence, "goods" in the next; "le fils . . . nous est rendu" become "the son . . . is returned to us" while "tu m'es rendu" is translated "you have returned to me." Finally, the reason for omitting a couple of lines from the dialogue with the younger brother is not clear. One is somehow left with the impression that the job was done too hastily; at any rate it has been done and it is now with us for better and for worse.

The circumstances that led to the composition of *Le Retour de l'enfant prodigue* are generally known and have been described in English before. Aldyth Thain goes over this familiar ground in greater detail, giving brief background sketches of Francis Jammes and Paul Claudel and quoting at length from their correspondence with Gide as well as from the latter's *Journal*. But in order to describe a more complete and meaningful genesis of the work, one would undoubtedly have to go further back in time, beyond 1905 or even 1900. Also, the fact (barely mentioned in passing) that between May, 1905, and October, 1908, Gide was struggling with *La Porte étroite* would seem to have considerable bearing on the genesis of *Le Retour de l'enfant prodigue*. There is no real evidence, either, that the writing of this parable, liberating as it undoubtedly was, had the effect of bringing a period of "sterility" to an immediate end, as implied on p. 21. Three months after completing *Le Retour de l'enfant prodigue* Gide refers to *La Porte étroite* as "ce misérable livre, sur lequel j'ai déjà tant peine"; after this *récit* was published in 1909, no other work of fiction appeared until *Isabelle* was brought out in 1911—and of this work he wrote, in 1910: "Je m'enfonce dans mon travail . . . mais non point de tout mon cœur . . ." Here again one must regret that Professor Thain did not provide

us with a definitive study rather than be content with a merely adequate job.

LEON S. ROUDIEZ

Columbia University

ZÉPHIR, JACQUES J., *La Personnalité humaine dans l'œuvre de Marcel Proust*. Paris: Lettres Modernes, 1959, pp. xix+331.

The resurgence of interest in Proust within the last ten years has been little short of astonishing. The underlying reason, if any single one exists, need not concern us here: what is of primary importance is the result of the increased interest and scholarship in a great author of the 20th century. Mr. Zéphir's beautifully printed and bound volume (pages ready-cut, boards bound in fuchsia buckram) may well add to the ever-increasing body of knowledge about this novelist who, it must be admitted, is somewhat difficult for the average reader. Any work which may make Proust easier to comprehend and enjoy for the layman is indeed to be welcomed. And this seems to be such a work.

An immediately striking feature is the bibliography, which is a sheer delight to the intelligence. The author has taken into account nearly all the works about Proust, scholarly and otherwise, in both French and English. The format of the book is quite painstaking, with careful and usually accurate footnotes. The evidence seems quite valid, inasmuch as Mr. Zéphir has gone to the original source as often as possible for Proust's own words and ideas—usually from *A la recherche du temps perdu*—on the matter at hand.

The book is divided into four parts, with both introduction and conclusion in their accustomed places. Although the Introduction shows how many critics have misunderstood Proust's aims, I question the somewhat disproportionate preoccupation of Part One with an apology of Proust as a psychologist, and moreover as a psychologist of the personality. In 1930 this apology might really have been necessary: I do not feel that it is so in 1960. The reader is nearly at the end of the second chapter of Part One before the author sees fit to make a statement of his own of literary significance: "[Proust] . . . découvrira que l'homme possède en réalité deux moi distincts: un moi superficiel, changeant et insaisissable, et un autre moi profond, caché, le seul qui mérite d'être recherché et retrouvé." (p. 48) Part One adds little to our knowledge or understanding of Proust, merely hammering home the fact that Proust was a psychologist of personality.

Part Two is a discussion of "le moi superficiel," its evolution and instability within time. Insofar as time is very probably the real protagonist in *A la recherche du temps perdu*, a careful consideration of the physical, social and psychological aspects of the ego are of basic importance to any understanding of Proust's major novel. Mr.

Zéphir undertakes quite successfully, except for a shortcoming to be discussed later, to demonstrate all the possibilities inherent in Proust's method of evolution of personality.

Part Three again considers "le moi superficiel," this time within the frame of dual personality, normal and abnormal, and dissociation of the personality. In addition to the consequences of this dissociation, there is some discussion of the difference between Proust's and Bergson's concept of personality.

Part Four treats at length of "le moi profond." This is both the most interesting and the most disquieting portion of the book. However, it was not until I had read it to the very end where Mr. Zéphir discusses Proust's concept of art that my vague concern could be finalized. On page 265 the author speaks of Proust's "connaissance de son moi authentique et pur." Although Proust may indeed have been seeking such a lost *moi*, it is doubtful, as Mr. Zéphir later implies (p. 266), that he ever really discovered it. Yet here the author seems to state that he had. Mr. Zéphir then cites Duhamel's *Journal de Salavin*: "Celui qui tentera d'expliquer en dix gros volumes ce qui se passe dans le cœur d'un homme pendant une seule minute, celui-là entreprendra une besogne surhumaine" (p. 265). Suddenly Zéphir's major flaw shows through. In his task, perhaps itself approaching *une besogne surhumaine*, he has attempted to show nearly all of Proust's vagaries in the realm of self-seeking. But Zéphir neglects the literary—ultimately, is not Proust a literary figure—for the psychological and philosophical. Thus he tries to explain without taking into consideration Proust's marvelous art. Zéphir says at the end of Part Four, ". . . il [le moi premier et profond] ne peut être pleinement saisi que par l'intuition que Marcel Proust lui-même a de sa personnalité la plus profonde." (p. 266) But Proust did attempt to communicate just this, to communicate—through his great talent and by means of the "construction" of *A la recherche du temps perdu*—to the reader this same intuition necessary to an understanding of the novel, but which Mr. Zéphir seems to have neglected. Indeed, I find certain conclusions implied in Part Four of Mr. Zéphir's book to be interesting and the basis for further investigation. Would that he had made literary rather than psychological use of them!

As I have confessed, I am unable to divorce Proust's literary insights from his psychological ones. Mr. Zéphir's philosophical detachment from Proust's main value as a literary figure is for me this work's great flaw. But a great deal of what the author has to say is valid and valuable; he has indeed examined in detail Proust's many concepts of human personality.

RAYMOND T. RIVA

*University of Wisconsin*

BELLÉ, RENÉ AND HAAS, ANDRÉE FÉNELON, *Pas à pas*. New York: Holt-Dryden, 1959, pp. 218+xxix. \$3.90.

Announcing a new series of tests being developed by the Modern Language Association under a contract with the U. S. Office of Education, *ETS Developments*, November 1960, states: "The tests will reflect recent developments in

the approach to modern language teaching. Nelson H. Brooks . . . , director of the Foreign Language Testing Project for the MLA, has pointed out that modern practice no longer aims at skill in 'decoding a foreign language into English. The foreign language is not studied as something from which English is to be extracted, like sugar from a beet.' " In his epoch-making book, *Language and Language Training* (Harcourt, 1960), Professor Brooks similarly states: "There is in our country today a widely held view that the learning of a contemporary language must no longer be only in terms of books, translations, grammar exercises, and word lists—with reference made to English at every point."

In regard to constant reference to English particularly, our American textbook writers and publishers have still to catch up with modern practice. *Pas à pas*, "ninety short lessons which may be covered in two semesters of college," is typical of books being published all the time. It is designed very efficiently for beet sugar extraction.

This is not meant to be smart-alecky. *Pas à pas* is clearly the work of experienced teachers. It includes some novel details in grammar presentation; it uses the word lists in *Le français élémentaire* (published in 1955 by the French Government); it is bound in an original and attractive form (typewriter-size sheets in pliable plastic covers); and the illustrations are very good and are intelligently placed. For all of that, it is fundamentally very traditional and conventional. It is a painstaking and unrelenting comparison of French and English grammar, with clear, brief but explicit rules stated in English at the rate of one topic per lesson. As an appendix, there are ten chapters of summary statements in French about grammar. The Index refers one to both the lessons and the grammar summary. Concision may be responsible for an occasional lapse such as "since they are conjunctive pronouns, *y* and *en* are usually placed immediately before the verb." "Conjunctive" is meaningless to a beginner, yet I found no explanation of it and it is not in the Index. The lesson labelled "Disjunctive Pronouns" contains no definition of the term "disjunctive" and does not oppose it to "conjunctive." The treatment of the subjunctive is also too brief. "Le subjonctif présente l'état ou l'action comme subordonnée, par conséquent comme douteuse, incertaine." If it is possible to learn the subjunctive by being told about it, surely more than that must be told. And will the day ever come when text writers will eliminate the nonsense about *may*, in or out of parentheses, being an English translation of the French subjunctive? It is almost impossible to find examples of French subjunctives which can be idiomatically translated into English sentences using *may*. I find none in the ten sentences in Lesson 76, which, incidentally include many statements devoid of doubt or uncertainty. To suggest as a translation for the French subjunctive an expression the learner seldom uses only increases his notion that the subjunctive is a very unnatural way to express oneself. *May* is my candidate to join *thou* (for *tut*) in the outer darkness.

The exercises include the familiar *questionnaire*, directions to conjugate in rotation such and such verbs in such and such tenses, and the student is asked to indicate "which rule on the opposite page is illustrated by each sentence in"

a given exercise. Some of these are presented in a form generally now regarded as objectionable: "Le *old* professeur montre le *new* stylo à la *good étudiante*" or "Nous *attendre* la soeur de Pierre." The English and French are impeccably "correct," and that is precisely what is wrong, according to some of us, with texts which stress the printed language over the spoken. Very often one senses that the sentence to be put into French began as a French sentence. The authors seem to have asked themselves what given English sentence would best guarantee a desired French result. "The old aunt and the old uncle bless Peter's children" is an example; the English subject has been forced into a French mold. Throughout the book, one occasionally finds sentences which are a bit remote from the students' idiom. French must "sound" like stiff school-book English to them. I may be subjective about this, but I don't recall ever hearing such things as: "You give much chocolate to the boy" or "The young boy grasps the newspaper."

The foreign language, continues the *ETS* article, "is considered as a system fully adequate for communication in its own right, without recourse to English." Unlike the "direct method," which is definitely not what is meant by the new approach, the audio-lingual method does not deny the existence of English and Brooks's position on translation is not what some might conclude from the above quotation. Pages 191-193 of his *Language and Language Learning* should be read in their entirety, but, briefly, translation may be used under very special conditions: for instance, in translation drills developed by structural linguists. (These are described in Albert Valdman's "From Structural Analysis to Pattern Drill," in the December 1960 *French Review*.) Translation, however, should never be from French to English and should never be used in tests. In *Pas à pas*, Exercise A is often ten sentences of the type quoted above, "Le *old* professeur montre le *new* stylo à la *good étudiante*." Exercise B then reads as follows: "Translate exercise A." Would that be "The *vieux* teacher shows the *neuf* pen to the *bonne* student?"

The authors furnish occasional lists of cognates, totalling over 200, here and there through the lessons up to lesson 59, and some 300 more "Useful Cognates." A stress on cognates is natural enough if one teaches French by constantly comparing what French and English look like on the printed page. Bellé and Haas, however, who must be aware of the disadvantages of stressing cognates, do nothing to prevent false assumptions about the nature of language which many students bring to class with them. The "Useful Cognates" in the appendix are preceded by these statements: "Several thousand words are identical or nearly so in French and English. As the pronunciation of these words is the only difficulty, it will be useful to read a few of them again and again." I find these statements astonishing, for as Brooks has written, "it is a mistake to tell beginning students that certain words are the same in the target language as in the mother tongue. It is better to say that there are no cognates for the ear, for sounds are not identical in two different languages; that there are no cognates in meaning, for no semantic areas are identical in two cultures. Cognates, then, exist only on the printed page." (p. 204) What the student needs is not to be told what he can already see but rather to be warned against

the dangers inherent in the "cognate" situation. I do not, for instance, agree with the implication that it is easy to spell cognates. The very similarities make students unable to perceive variant letters and especially accents. Our students need to be warned repeatedly that very often cognates are to be avoided, even the ones which are not "false." Dictionaries do list "to blame" as one translation of "blâmer," but most frequently we use "blame" in a sense which does not call for "blâmer": "I don't blame you." "Agréable" is frequently not a good equivalent of "agreeable." I doubt that "ravir" evokes the image in French minds that "ravish" is likely to evoke in some of our students. Of what, in an American student's mind, is "la critique" the cognate?

Just what convenient name can be found for recent developments in the approach to modern language training is a very touchy problem. In his article, Valdman calls them "the audio-lingual or 'New Key' approach," while the *ETS* article mercifully uses only "audio-lingual." I believe "the New Key" as a name will lock more doors than it will open. In any case, the approach involves giving precedence to hearing and saying before reading and cultivates "automatic verbal habits of 'thinking' the language rather than translating to and from English." Even when used with quotes, the word *thinking* gives rise to much misunderstanding. You assume the other fellow means something you know is not possible, while he assumes you know perfectly well that he is using the word in a special way. I doubt that anybody will disagree with what the MLA Foreign Language Testing Project people have in mind when they use *think*, and I am sure that Albert Valdman's position is not fundamentally different from theirs. I applaud him, however, for writing: "It has been erroneously said that the aim of the FL teacher is to bring students to 'think' in the target language. More correctly, it is to bring them 'not to think' in any language, native or target, i.e. not to think of *how* to say something in the target language but of *what* to say, of what is to be communicated through the use of the target language." (*loc. cit.*)

*Pas à pas* is not designed to train the user in automatic verbal habits. It requires the student to think constantly in French and English.

EDWARD HARVEY

Kenyon College

BREARLEY, KATHERINE T., PRIMEAU, MARGUERITE A., AND JEFFELS, RONALD R., *Contes et scénarios*. New York: Henry Holt and Co., 1960, pp. vi+193+li (vocabulary). \$2.80.

This intermediate text can best be considered in two parts: first, as a conventional reader; second, as a series of dramatized *scénarios* of four short stories.

In the first category, this is generally a good, though brief (54 pages of reading material), selection of unedited short stories, including "Angéline," a poetic phantasy by Zola; the rather sugary "La Saint-Nicolas" by André Theuriet; and de Maupassant's "Les Prisonniers," which is acceptable although not among his best, and "La Parure." The notes are well-chosen, the vocabulary is excellent, the *questionnaire* offers copious and carefully-graded questions on two levels of difficulty, and in addition

there is a rich series of exercises for translation from English to French.

In the second category, the editors undertook a dangerous mission when they rewrote in dramatized versions, with changes they considered appropriate, the works of Zola and de Maupassant. One can perhaps best judge the result from the following examples of re-written de Maupassant:

1. M. Loisel has just given permission to his wife to buy a new dress for the ball:

Mme Loisel *sauve au cou de son mari et l'embrasse tendrement*. Oh, merci, mon cheri. Tu es un ange, et ta petite femme t'adore. Et elle est désolée d'avoir été de si mauvaise humeur tout à l'heure. Dis que tu l'aimes même . . . Dis!

2. Mme Forestier has agreed to lend her diamond pendant to her friend:

Mme Loisel, *sautant au cou de son amie et l'embrassant avec effusion*. Tu me sauves la vie. Je ne sais comment te remercier . . . En tout cas, je n'oublierai pas ta générosité de sitôt . . . Paul va être si content!

3. The scene at the *bal* is omitted. After he learns that his wife has lost the borrowed jewelry:

M. Loisel, *la prenant dans ses bras*. Allons, mon petit chou, il ne faut pas se décourager comme ça. Attendons.

Of course, in preparing a text for classroom use, one is tempted to look for a new approach. *Mais vraiment!* What are these strange, effusive, soap-operatized characters doing in "La Parure!"

As purveyors of the best of French culture and as teachers who respect even dead authors, we would do well to recall the good words: *Noli me tangere*.

GERALD A. BERTIN

Rutgers University

GAUTHIER, JOSEPH D., S. J., *Variété*. New York: Holt, Rinehart, and Winston, 1960, pp. xxxvi + 308 + clxiii. \$4.20.

*Variété* is a handsomely presented collection of full length literary texts (with two exceptions), designed to offer all the reading necessary for an intermediate college French course. The editor's purpose is to provide a text suitable to this level that will serve as a basis for the improvement of the reading skill and effect a harmonious transfer to advanced courses in French of a purely literary nature. The texts, accordingly, reflect all epochs of French literature, ranging from the Middle Ages to the present. They are divided into three categories for presentation: "Conteurs, Romanciers, Dramaturges;" "Poetes;" and "Penseurs." In the first two sections a balance is maintained in the representation of literary periods, yet in the last, "Penseurs," the seventeenth century is unduly favored in five of seven selections. It will be gratifying to the instructor to discover that most of the selections appear for the first time in an anthology of this kind; those that have appeared before certainly deserve repetition—like that perennial favorite, *Carmen*. In order to encourage students to begin to consider broader and more profound aspects of the selections included in this reader, the editor has presented in a preface opinions about them and their authors drawn from works of American and English authors and critics: Saintsbury, George More, Ford Madox Ford, etc.

Each selection is carefully annotated as to allusions and historical references, and for those words and phrases offering some linguistic difficulty an effective learning situation is quite frequently created in the notes by explaining them in terms of equivalent expressions in French. As a result, that annoying feature of many readers—that of giving an English translation to a French word or phrase valid only for its use in the passage under consideration—is largely obviated. A questionnaire follows each selection (except for the poetry), in which the questions sensibly test content of the material read rather than encourage abstractions about 'French character' as many recent readers designed for use at this level unfortunately do.

JAMES F. BURKS

University of Minnesota

MICKS, WILSON. *Review of Basic French*. New York: Oxford University Press, 1960, pp. 170. \$1.95.

As the author states at the beginning of his preface, "the immediate problem confronting the instructor of a class in Intermediate French is to weld students of varying degrees of proficiency into a homogeneous group capable of doing more advanced work." Any college instructor can testify from his own experience that, for a variety of reasons, nearly all intermediate students "need to brush up on basic French and would welcome a fresh start from scratch."

It is the author's intention to review the essentials of French grammar as simply and directly as possible. Hence the book is like a first-year text in that it does not anticipate, but the pace, of course, is greatly accelerated. It is divided by sections, not by "lessons." The verb, as is natural, is stressed throughout the book and most of the tenses are introduced in the first half. There are 120 of the commonest verbal idioms spaced at regular intervals and they are found in alphabetical order under *idioms* in the index. Eighty additional idiomatic expressions of high frequency are given in footnotes when they appear for the first time.

"Welding students into a homogeneous group capable of doing more advanced work" is not a glamorous task and few students are likely to enjoy being homogenized, although it has to be done. That is all the more reason to be grateful that no attempt has been made to disguise the chore. The format is fittingly sober, for this text is presented to us merely as an adjunct to the other material of the course and it was intended that the cost be kept at a minimum.

The vocabularies were planned to be complete and an extra effort was made to prepare a well-organized and detailed index. Professor Micks has avoided technical grammatical terminology. For example, he does not use the terms *disjunctive* and *conjunctive*. I enjoy telling my students about such terms but I know full well that this does not train them to use the pronouns in expressing themselves. It is probably wiser to let them pass the "language requirement" blissfully unaware of the word *disjunctive* but automatically able to say the pronouns when the need arises.

The author has so carefully described his book that one must constantly quote him or paraphrase him. Of the exercises, he writes that they "consist for the most part of

French sentences, usually fill-ins, with occasional variations, and of English sentences for translation into French. . . Translation of the French exercises is, for obvious reasons, usually called for." If the author believes that the reasons for asking students to translate from French to English are obvious it may come as a surprise to him that many of his colleagues today believe a certain type of English to French translation drill is permissible but that translation from French to English completely betrays the true objectives of "coordinate learning." (see Brooks, *Language and Language Learning*, Harcourt, 1960, p. 47.)

It would seem that *Basic French* is intended to help those who wish to express themselves in French. If it were intended only as a grammar of reading, there would be no English sentences for translation and no fill-ins. I have taught with materials such as these for over twenty years and have had high words of praise for some of them. I have never had the allusion, however, that they were well-fitted to give students an active command of French. How many of us can sincerely defend the results achieved in traditional "grammar-translation" two-year college courses? Even when we thought we were using an "aural" approach, too much of the learning depended on the eyes and the intellect. The kind of "Intermediate French" for which this text is designed is, I hope, doomed. Probably Professor Micks hopes so too.

If the advocates of the audio-lingual methods being developed mainly by MLA committees under the auspices of the NDEA prevail, and it will be a disaster if they do not, the Intermediate Course as we have known it for so long must perish. In the meantime, and that may be many years, there will be thousands of students to prepare for advanced work. There will long be a place for texts such as this, especially when they reflect a great deal of common sense and experience in dealing with the teaching of French with the terrible handicaps so many of us have had imposed on us or even have inflicted on ourselves.

EDWARD HARVEY

*Kenyon College*

YAR SLAVUTYCH, *Conversational Ukrainian*, Part II, Edmonton and Winnipeg: Gateway Publishers Ltd., 1960, pp. 243.

The second part of *Conversational Ukrainian* contains twenty-five lessons. (The first part was reviewed in this *Journal*, January 1960.) The special value of Part II is that besides extending the vocabulary, idiom, and grammar, it introduces the student to the essential information concerning the Ukraine: Her geography, population, history (covered in two lessons), language (three lessons), folklore, literature from the period of Kievan Rus' (five lessons), art, economy, and sport. Moreover, the student becomes exposed to scientific, journalistic, and business uses of the language.

The content of each lesson is rather heavy. Take, for example, lesson fifty-five. It starts with "Conversation" on the family of Slavic languages and the distinct place of Ukrainian among them. This is followed by an essay "Ukrainian Language," which sketches its development from the Kievan period until the early modern period.

(This essay is continued in the next two lessons.) Next come "Phrases," "Grammar," "Home Exercises," and "Vocabulary." It can be seen that one lesson is probably equivalent to one assignment at the university level, and it might require one week at the high school level.

It will be noted that transliteration of Ukrainian proper names into English follows current journalistic practices rather than the more exact transliteration used by the American Association of Teachers of Slavic and East European Languages. Thus the proper name of Metropolitan Sheptytsky would be transliterated by AATSEEL as Šeptyc'kyj; the significant difference is that the latter form retains the soft sign (') and the soft ending (j, as in "boy"), both being among the distinctive features of the Ukrainian phonetic system. The practice followed by Professor Slavutych does no harm to the student who is acquainted with the completely phonetic Ukrainian alphabet. I merely wish to indicate the need for a generally acceptable, consistent, and *exact* transliteration of the Ukrainian alphabet.

The present reviewer feels that the text should be most successful with mature students, and useful for self-study by those who have already mastered another Slavic language.

The first part of the text, which drew a favorable comment, is now authorized for the use in the public schools of Alberta. The second part is faithful to the previous high standard. Its appearance is especially timely since the study of Ukrainian is currently encouraged by the National Defense Education Act, through its fellowship program at several universities.

V. N. BANDERA

*Boston College*

MAGNER, THOMAS F., *Introduction to the Serbo-Croatian Language*, Minneapolis, 1956, pp. 205.

Following an introduction which gives the student some sound advice on how to acquire a foreign language and contains an explanation of Serbo-Croatian pronunciation, the lessons proper—twenty-seven in all—begin. Judging from its length, construction, and some of the topics treated, the text is designed principally for college classes in Serbo-Croatian. The approach to language description is in general enlightened—Magner is a structural linguist—and the author succeeds in presenting the facts of the language structure without recourse to such technical terms as phoneme, morphophonemics, and the like, which still unfortunately frighten and repel many language teachers. For the learner without access to a native speaker a recording is available (apparently only of the section on pronunciation). Serbo-Croatian has two standard varieties, which may be roughly termed Serbian and Croatian. Magner carefully explains the differences as well as the regular sound-correspondences between them. In each lesson both a Serbian and a Croatian version is given, often in parallel columns, of all Serbo-Croatian textual material. This excellent feature makes it possible to work with a native speaker of either of the two principal Yugoslav national groups and incidentally shows the learner that a standard literary language need not necessarily conform to a single frozen norm.

With regard to vowel length and tonal accents, Magner advises the student to concentrate on reproducing vowel lengths and accent distinctions in long vowels, omitting tonal distinctions in short vowels. I agree with this moderate advice, having found it sound myself. Magner marks accents in the vocabulary but omits them in connected text. I cannot help feeling that this will be a grave shortcoming, particularly if the book is used for self-instruction or by a non-native teacher. The accents and vowel lengths might have been unobtrusively marked using an "above the line" notation like that of the State Department Foreign Service Institute's Spoken Serbo-Croatian. I also feel that some mention ought to have been made of the great diversity of accentual systems found even among standard speakers of Serbo-Croatian. Dictionaries and handbooks (which often copy from each other) give a false picture of uniformity. The reality is frequently bewilderingly complicated. When using the language with native speakers the learner should not be surprised to find significant regional and personal variation in the placing of accents and vowel lengths.

In general the language of the text is that of educated Serbian and Croatian speakers. However, it departs from colloquial usage in some respects. For one thing, in questions Magner's text has almost exclusively the somewhat rare construction using inverted order and the question particle *li*, rather than the far more common construction introduced by *dali*. Regarding subject matter, I have one serious criticism: Far, far too much attention is given to American topics and situations. For example, one wonders why the exercise in lesson 18 is devoted to Johnny Appleseed, when there are so many subjects which could be drawn, say, from Yugoslav folklore. One of the purposes of foreign language instruction is to give the learner some acquaintance with the foreign culture (using culture in its broadest, anthropological sense) and this is easily done by having textual and exercise material deal with situations and topics drawn from the foreign rather than the American culture, with which latter the learner is, after all, already familiar.

The reading selections at the end are in general unobjectional (though certainly not brilliantly chosen), excepting the one on Serbian history (pp. 193-194), which contains a number of stylistic infelicities.

Of those grammars commercially available, it is one of the only two (the other being Carleton T. Hodge's *Spoken Serbo-Croatian* in the Holt "spoken language" series; Magner's text is superior to Hodge's in the sense that the latter is based on a rather substandard speech variety), which I would care to recommend to a learner.

CHARLES E. BIDWELL

*University of Pittsburgh*

FEHLAU, U. E., *Fundamental German; second edition*. New York: Harper and Brothers. 1961, pp. xviii + 248.

Every so often a new text for beginning German appears on the market, but occasionally an outstanding book makes its appearance. This, I believe, is the case with *Fundamental German*.

As Mr. Fehlau points out in the introduction, "the desire has been to keep to the middle of the way and to combine the best traits of the older approach with what seem to be the superior qualities of the new approach to the methods of teaching." The result is an extremely usable and interesting text, one that is thorough and complete, yet one that will provide the student with the essentials of German grammar in a manner which will hold his interest; at the same time it will give him a fair amount of German cultural history.

Each of the twenty-four chapters contains a text which is connected with the other chapters as a continuous unit throughout the book. This study is also carried over into the exercises. There is a short model conversation for each lesson which can be memorized or used with the language laboratory. There are grammatical exercises to accompany each chapter; however, they are hardly of sufficient length and variety to assure mastery of the material presented. For each chapter a free theme for oral or written composition is suggested; this should help the student to compose meaningful and connected German sentences.

A meritorious addition to the book is the inclusion of a supplementary text of a literary and cultural nature for each chapter beginning with the sixth lesson. These texts are short and could be criticized because of their brevity; nevertheless, they furnish an exiguous insight into the culture of the people whose language is being studied.

This book accomplishes what the author intended; it is an approach based on the traditional concepts of language study, but cognizance of newer innovations has been taken. It has clear, precise explanations and maintains an adult appeal throughout and thus it is worthy of serious consideration as an elementary textbook.

RODNEY SWENSON

*St. Olaf College  
Northfield, Minnesota*

RYDER, FRANK G. AND MCCORMICK, E. ALLEN, *Lebendige Literatur: Deutsches Lesebuch für Anfänger, Parts Two and Three*. Boston: Houghton Mifflin Co. (1960). xxvii 179-300 pp.\* \$2.40.

This second (and final) volume of a two-volume three-part series continues the progression embarked upon in Part I: whereas Part I was termed a "500-Word Reader," Part II is called a "1000-Word Reader," and Part III functions as a "Transitional Reader."

It is a pleasure to note that the prose and poetry selections in Part II are, as was the case in Part I, of high literary quality coupled with natural (i.e., not as a result of editing) linguistic simplicity. Among the authors of the 12 prose selections (including one playlet and one dialogue) and the 11 poems we find represented Aichinger, Thoma, Schnitzler, Morgenstern, Busch, von Keyserling, etc. The readings are mature in style and present us with a wide variety of moods and topics, fortunately never sinking to a maudlin level.

The system of presentation in Part II generally resem-

\* Part I (reviewed in *MLJ*, XLV [Jan. 1961] 48-49) ends on p. 181, Part II begins on p. 179.

bles that employed in Part I. For all words and expressions which are not included in the editors' list of 1000 words (see next paragraph) visible vocabulary glosses have been supplied. The suggestions to aid in the interpretation of the poems, so very welcome in Part I, have unfortunately (at least in this reviewer's opinion) been omitted. (One misprint on p. 187 line 1: read *im Sommer* for *in Sommer*.)

Since it need not be assumed that the user has gone through Part I (obviously a realistic appraisal), Part II begins with a reprinting of the first 500 words listed in Part I (including errors). Then follows, new to this volume, a section entitled "The Second 500 Words," prefaced with information about a) derivational suffixes, b) the two prefixes *zer-* and *ent-*, and c) miscellaneous observations on the High German sound shift and related changes, the last of which may or may not be worth the student's trouble, interesting as it is. The section closes with a listing of the second 500 words. It should be noted that on p. xvii contrary to the statement concerning the formation of agent nouns in *-er* the suffix is not added to verbs but rather to verb stems. It is to be hoped that someone will explain to the uninitiated the meaning of *phonemic* and parent *West Germanic language* mentioned on p. xviii. Again the suggestion is made that the listing of parts of strong verbs include where necessary an indication of the 3rd sing. pres. On p. xxiii add *ist* before *erschrocken* in the second part of the entry for *erschrecken*. As mentioned in the review of Part I it might be wise to supply a dagger with strong or irregular weak verbs cited with phrases, cf. p. 204 gloss to line 13: *mit der Schere brennen* (others pp. 213, 224, 228, 231, 238, 250, 252, 254, 284, 295 and 296).

Part III, as mentioned above, serves as a transitional reader, i.e., the texts are edited in the conventional manner of intermediate readers—footnote glosses, etc. Being rather shorter than Part II only four authors are represented. "Eine Schulstunde" (Kurt Kusenberg) is the "rib-tickler" of the book, whereas the last selection "Eduard—eine kleine Formfibel" (Friedo Lampe) is a satire veiled by comedy. In addition to these two, there is a representative selection of Hugo von Hofmannsthal's poetry and the story "Holder" by Manfred Hausmann. (In box at bottom of p. 318 read *aufmachen* for *aufmachem*.)

The end-vocabulary has been meticulously prepared and appears to be quite complete. *ist* should be added for *erschrecken* (first entry), *ertrinken* (p. 357) and *schwimmen* (p. 367), *hat* for *fahren* (p. 357). How *beschäftigen* (p. 353) is to be used as an adjective is not clear. *graziös* is listed on p. 359 and p. 377.

The three parts of this series, both singly and as a whole, clearly provide a reader of superior quality. The editors are to be commended for having successfully accomplished their aim of placing good literature within the reach of the first- and second-semester neophyte.

RICHARD K. SEYMOUR

Duke University

BLAGDEN, CYPRIAN, *The Stationers' Company: A History, 1403-1959*. Harvard University Press, 1960. 321 pp. \$8.

"Entered at Stationers' Hall" is a phrase almost as familiar as "cakes and ale" or "first folio." And the institu-

tion known as the Worshipful Company of Stationers of London is familiar to all Elizabethan scholars. That dependable bibliographical monolith, Arber's *Transcript*, has rewarded many a searcher,—and also mystified and charmed him. Surely every one has wanted to know more about the history and the workings of the Stationers' Company. Publications of W. W. Greg, Graham Pollard, D. F. McKenzie, W. A. Jackson, and others (including recently Cyprian Blagden) have given us pieces of its history, especially up to 1640. But the whole story is now told for the first time by Cyprian Blagden, a Liveryman of the Company. It is a magnificent book crowded with impressive new and little known facts modestly (almost shyly) displayed, beautifully printed, and generously illustrated.

It may be news to Americans that the Stationers' Company still exists. And we need to be reminded that its history is long, extending far back of its first Charter (granted by Philip and Mary in 1557), as Pollard has shown. Mr. Blagden begins in 1403 with the granting by Henry IV of the right to "the reputable men of the Craft of Writers of Text-letter" of electing each year two Wardens to oversee the behavior and the work of the writers of text-letter, the lymners, the booksellers, the bookbinders, and probably the parchminers as well. He retells the story of the Charter with its sharp reminder that political power fears the printed word. Those who fear it most seek to control it most. Thus, though the Stationers had prepared a charter fifteen years before they got one, it was not till Mary's short reign when fear resorted to excessive repression that the seal was set to its Charter, May 4, 1557.

Eighty years after Caxton (who was not a Stationer), enormous powers were granted the Company as a suitable remedy against seditious and heretical books. It gave the Company sole rights to print—which was a grand monopoly and the equivalent then of copyright. The Master and the Wardens had the right to enter and search the houses and business premises of all printers, bookbinders, and booksellers in the nation, to seize illegal printed matter, and imprison offenders without trial. The Company was thus both a brotherhood of guildsmen and an arm of the law.

This book will be enormously useful. Mr. Blagden's special contribution is the history of the Company from 1640 on. He notes that two activities dominate all others: control of copyright and management of trading concerns known as "the Stocks." Here we also see the enormous increase in the power of the booksellers, threatening the power and prestige of the printers and paralleling the earlier depression of the bookbinders by the printers. We trace the numerous attacks and counter-attacks upon monopolies, a species of warfare not finally crushed until the nineteenth century. We see how the printers ultimately split off in an organization of their own, anticipating the era of the trade union. We learn that almanacs became not only the greatest monopoly but for 300 years the most lucrative English Stock. We trace the lucrative registry of Copyright to its demise and witness the merger with the Newspaper Makers in 1933.

A new Charter in 1937 continued many of the Company's old practices though its rights and powers had shrunk enormously. Apprentices are still bound, freemen are admitted, and Liverymen are clothed the first Tuesday of the

month. Some cakes and ale and a few processions help eke out the Master's annual report today. Mr. Blagden has caught the ripe old institution in sunset glow, appropriate to retrospect. The Company's historian has of course had full and complete access to archives, records, documents denied to his predecessors, and he documents his way among them without hideous deterrents to good reading.

WILLARD H. BONNER

*University of Buffalo*

FREDERIC M. WHEELOCK, *Latin: An Introductory Course Based on Ancient Authors*, 2nd Edition. New York: Barnes & Noble, 1960. Pp. xvii and 377. \$4.00 (also available in paper, \$1.95).

The prospect of still another primer from which to learn Latin would be horrifying were it not that the book under review is of a special sort. Professor Wheelock has considered the requirements of those who begin the study of Latin in college and has produced a text which not only satisfies but creates a demand. This second edition, revised and enlarged from the first, proves the measure of his success.

An introductory course in Latin based on the ancient authors and not on the usual *puella est pulchra* will have its attractions for the college student as well as other "late" learners who have been impressed through their English and modern foreign language courses with the contribution of Latin authors to modern literature and may be curious or impatient to savor the "real thing." To subject such a person to the snail's pace, not to mention the necessary inanities, of the grammar school may perhaps help authors recover their youth but is certainly deadening to the maturing scholar. In this book the same material is presented in sophisticated, yet lively and simple style. The reader very early (Chapter II) is translating simple phrases from the classical authors.

The forty Chapters—"lessons" would have been a more accurate term—contain a statement of the grammatical principles to be covered, a presentation of new forms, a vocabulary list with English and often Romance equivalents, and a "practice and review" section of English and Latin sentences to be translated. Each chapter has in addition some *Sententiae Antiquae*, excerpts from classical authors, only slightly adapted. A useful section entitled *Etymology* at the end of each chapter gives a fuller analysis of the etymological principles applicable to the development of the vocabulary of modern languages from Latin.

Twenty-nine passages of *Loci Antiqui* will fill out the year's work. These are carefully selected for interest and ease and edited only to a minimum. The feature was well enough received in the first edition that a further section has been added of *Loci Immutati* for those who may wish more exposure to "straight" Latin. A helpful appendix discusses methods of compounding verbs, adjectival suffixes, and the like.

Professor Wheelock has a penchant for footnotes which makes some of his pages look formidable indeed. One part of the *Loci Immutati*, 80 lines from Cicero's *First Catilinarian*, has 185 footnotes in 6 pages! However, since practically all are simple dictionary entries (e.g., "*telum*, -i, weapon") the first impression is deceiving. The author does well to leave the more involved constructions for the second year (let us hope for a book here too) and to concentrate on forms. It seems a little odd that he should list all the other forms and not include, at least for the sake of completeness, the future imperative and the supine.

But these are minor matters in a book which has already proved its worth. Professor Wheelock's labors provide a welcome answer to those spirits who find a virtue in being able to say "ham 'n eggs" in a dead language and who have forgotten that the proper function of a teacher of classics to undergraduates is to be an expositor of the cultural heritage which its literature conveys.

GEORGE L. KUSTAS

*University of Buffalo*

PAUL DICKSON, *Foreign Language Instruction: A Manual for Teachers*. Buchdruckerei Max Volk, München, 1960, 322 pp. (offset).

The harvest of many years of experience, Dean Dickson's *Manual* is intended as a practical application of Bloomfield's *Outline Guide for the Practical Study of Foreign Languages*.

In essence, its two parts provide the rationale for a maximum use of the spoken language in the classroom. They urge a minimum of formal presentation of grammar, and illustrate in a series of detailed lesson plans for a two-year college course a selected number of techniques and devices found successful in general classroom practice.

To be sure, all of the illustrative examples in the *Manual* are in German. Still the beginning teacher and his more seasoned colleagues in the other modern foreign languages will glean a variety of helpful hints from them. They will find useful the numerous suggestions on the place and value of slides, films, pictures, maps, charts, discs, and tapes in the activities of the classroom and during laboratory periods. Moreover, some of them are certain to welcome the sample tests and other aids which round out the volume in the form of appendices.

Whether or not they are in agreement with the overall recommendations of the volume, novice and seasoned teacher alike will undoubtedly find reassuring, in this age of machines and panaceas, the author's concluding admonition which merits repeating over and again: "No matter how many manuals and guides may be published, studied and carefully followed, there is no substitute for that personality which stands before a group of students and inspires them."

J. ALAN PFEFFER

*University of Buffalo*

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# Letters to the Editor

## Applied Linguistics

Reacting to a preliminary review [MLJ, XLV, January 1961, pp. 46-47] of the preliminary edition of the *Manual and Anthology of Applied Linguistics* (a full review will follow upon the publication of the definitive volume), the author-editor writes in part:

I should like first to enumerate certain relevant points and make comment on them afterward:

(1) Neither the authors nor the Language Development Section looked upon the *Manual* as a finished work.

(2) The *Manual* was prepared for distribution to the 1960 NDEA Institute participants and was not intended for use by the general public.

(3) A period of less than four months elapsed between the time one word was written for any part of the *Manual* and the appearance of the General, French, German, Italian, and Russian sections.

(4) The General Section was reviewed, not the entire *Manual*.

(5) Most of the reviewer's commentary was directed toward treatment of "phonology" in the General Section—a very minor part of the section itself.

(6) The *Manual* in its present form represents a compromise arrived at by teachers, educators, and linguists in a meeting held at Penn State before the book was written.

Now I should like to comment on each of these points in the order of their enumeration:

(1) The recently published report on the first two years of the NDEA Language Development Program, entitled *Research and Studies*, reveals the temporary and experimental nature of the *Manual*.

(2) Copies of the *Manual* were sent to all journals who permitted us to reprint articles for the anthology. The possibility that all the journals might decide to review the work in its present form fills me with dismay. Only a limited number of copies were made available to institute personnel—none to linguists and educators not connected with institutes.

(3) The *Manual* manuscript, consisting of approximately 1400 single-spaced typewritten pages, had to be written, typed, edited, proofread, retyped, and prepared for camera in three successive stages. Few people expected us to get the work out in time for use in the 1960 Institutes. Selection of, and negotiation for, appropriate articles to be used in the anthology also required time.

(4) Not one word is printed in the review about the content in any one of the applied language sections. From the elaborate breakdown of the individual sections in the title preceding the review, one necessarily assumes that the entire *Manual* is being reviewed not just the General Section.

(5) The assumption is made by your reviewer that the

General Section is designed as a general introduction to linguistic science. Such is not the case. He believes that such an introduction should provide the theoretical basis for the study of phonology, morphology, and syntax. This, again, is not the intent of the *Manual*. What he suggests can be found in any introductory text to descriptive linguistics. He insists on a fuller discussion of the concept of the sound system. Yet the suggestions he makes for improving the phonology can hardly be adopted. He resolves the problem of [t̪] in such words as *bitter* and *bidder* by invoking such concepts as overlapping and neutralization, and really believes that he is not adding to the confusion. I propose he consult Z. Harris' solution in *Methods of Structural Linguistics*—or better still, let me quote a passage from a letter written to me by Bernard Bloch, Editor of *Language*, referring to his own article on "overlapping" which he wrote some time ago: "The article that I published in *American Speech* in 1941—republished by Joos in his *Readings in Linguistics* for purely historical reasons, as he there explains—may have reflected a common view for its time; but nobody I know would be caught dead expressing such views today. We have moved on; 1941 is a long time ago." Need I make any further comment on that point? With respect to neutralization, I must add that this Prague concept is far from generally espoused by members of the American School of Linguistics. In certain respects, it conflicts with the principle of contrast inherent in the concept of the phoneme. By dint of belaboring the issue a bit longer, may I reaffirm that in my definition of the phoneme, *can* means most certainly *can* and not *is habitually interpreted* or *perceived* in any sense of the word. If and when a phoneme *is perceived*, it is *always* perceived as such and not *habitually* perceived as such. Moreover, if more than one member of a social group is involved in the perception, it is in the *brain* of each such individual that such perception occurs. The reviewer says the part on syntax is weak because there are no definitions for terms such as "slot" and "syntactic function." Admittedly there is a lack of formal definition throughout the book. But it is impossible to conceive from the examples of frames and drills that the "function" of a syntactic unit filling a given "slot" could ever be misunderstood, or if so, it could possibly be made clear by a formal definition. The "new" contribution the General Section has made to language teaching is the application of syntactic functors analysis (tagmemics) to the teaching of pattern practice. Because of the relative newness of this concept, the individual sections on applied linguistics did not treat this aspect in the trial version of the *Manual*. It is hoped that in the current revision, the inclusion of tagmemics can be made simple enough to be of use to high school teachers. The present version is too full of

linguistics to make any impact on the average teacher during a summer session lasting seven or eight weeks. The idea that he can assimilate phonologic, morphologic, and syntactic theory during this period is most ambitious and, in my opinion, totally unrealistic. What is relevant is *the rationale behind pattern practice*—be this practice concerned with elements of the sound system or the grammar system. The institute participant benefits not from the theoretical implications but from the results observed in the pattern practice and demonstration classes. If he cannot appreciate the usefulness of pattern practice, then there hardly is any justification for a course in linguistics—applied or otherwise.

(6) At Colgate, in the summer of 1959, where the idea for the *Manual* was born, I emphasized syntactic function analysis—not morphemics or phonemics. Yet at the November 1959 conference at Penn State most of my colleagues in linguistics were opposed to such a limited approach. They could not condone what in their opinion would amount to a watered down course in "practical linguistics." In short, a course in applied linguistics was not to be confused with a methods course. If teachers attending the institutes could find something useful in what linguistics has to offer, that was fine. They did not believe, however, that it was the linguist's task to make it useful for them. I took the position that it was possible to make a practical application of

transformation grammar, tagmemics, function word, and contrastive analysis—without using too much of the linguistic jargon associated with such concepts. They believed that such a position would tend to downgrade linguistic science. Hence the compromise, and the inclusion of the sections on morphology and phonology in the present version plus the rash of linguistic terminology that accompanies them. Following the termination of the 1960 NDEA Institute program, I met with Dan Desberg of the Foreign Service Institute and Kenneth L. Pike of the University of Michigan and the Summer Institute of Linguistics to discuss the revision of the *Manual*. It was suggested that a treatment of "clause and phrase structure" be incorporated in each of the individual language sections. The idea is to point up the rationale behind pattern practice at the same time reducing linguistic terminology to a minimum in all parts of the *Manual*. This I believe is a major step in the right direction. I regret that the authors of the present version had not been counselled to take this tack in the first place.

Directors of Institutes and participants alike expect the *Manual* to be useable. The least I can do for them is not cram more linguistics into the new version.

Sincerely yours,  
SIMON BELASCO

### Research Problems

Now that there is much interest in research on language teaching, and the interest is often ill-informed and ill-guided, it would be useful for *MLJ* to devise ways of enlightening this movement so that it will do the most possible good and the least harm.

I suggest instituting a column in *MLJ*, for brief formu-

lations of problems and hypotheses in search of a researcher. Once a column is established, I think it would attract interesting comment on the proposed topics, and useful information on research in progress.

Sincerely,  
HOWARD LEE NOSTRAND

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### Film Series

A program of motion pictures on modern language teaching is being launched by the Modern Language Association in cooperation with Teaching Film Custodians, a non-profit educational service corporation distributing classroom motion pictures to schools, colleges, and universities.

The films are designed to instruct teachers in applying the findings of linguistic science to the teaching of a second language. With the technical aid of the Center for Applied Linguistics, a unit of the Modern Language Association of America, and a number of linguists and language teachers, the following series of five film topics are now in production: (1) The Nature of Language and How it is Learned, (2) The Sounds of Language, (3) The Organization of Language, (4) Words and Their Meanings, (5) Modern Techniques in Language

Teaching.

The multilingual aspect of the series is emphasized and the idea of maintaining a balance between examples from West European languages and those from the more "exotic" languages has been followed. The series will be useful in the NDEA Institutes, seminars for teachers of English as a second language, as well as for curriculum courses in teachers colleges and universities.

The writer-producer of the series is Theodore B. Karp, President of Language Films, Inc., located in New York City. During the production of the films, there will be a step-by-step review of the films by a Film Review Committee, national in scope and representing the fields of linguistics, language teaching, and film production.